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TO END RIVALRY IN SAN FRANCISCO ORCHESTRAL WORLD

Move to Change Scope of People's Philharmonic and Re-establish Orchestra on Its Original Basis, That of Supplying Truly "Popular" Concerts at Low Prices—Sokoloff May Not Continue as Conductor—Opposition to Ambitious Programs Developed

Bureau of Musical America,
1101 Pine Street,
San Francisco, Sept. 18, 1916.

THERE seems to be reason for belief that the concerts of the San Francisco People's Philharmonic Orchestra will be resumed at the beginning of the winter season on plans strictly in accordance with those made by the late Herman Perlet when he gave the first popular symphony series in 1912. Serious objection to a more ambitious program has developed since the San Francisco Symphony Orchestra was recently re-established on a permanent basis. Instead of continuing the concerts in a downtown theater or auditorium, where not more than 1800 persons could attend, it is the intention of some of the principal promoters to return with the orchestra to the Pavilion, or to obtain the use of some other vast structure, and enable from 10,000 to 15,000 persons to hear each program, with the prices of admission at twenty-five and fifty cents.

Nikolai Sokoloff may not continue as conductor and the special financial backing that the orchestra has had will probably be withdrawn. But there is promise of all the necessary support for an orchestra giving truly "popular" concerts.

Adolph Rosenbecker and Max Bendix are both mentioned in connection with the conductorship. Both are highly popular here and both are thoroughly capable.

Mr. Sokoloff has displayed high ability and, though this is his first orchestra, he has "made good." It is understood, though, that he does not wish to retain the leadership of the orchestra under the proposed change of policy.

In an authorized statement made for MUSICAL AMERICA in regard to this orchestra, the following is stated:

"It is not true that those in charge of the People's Philharmonic Orchestra wished to embarrass the San Francisco Symphony Orchestra other than by furnishing wholesome stimulus and competition in the giving of first-class concerts at reasonable prices.

"The first season's series of concerts of the People's Philharmonic Orchestra was maintained by the Department of Music of the Recreation League. The second season's series was maintained by the People's Philharmonic Association. The summer series of popular symphony concerts just closed was maintained by the People's Philharmonic Association with these officers: Mrs. John B. Casserly, president; Mrs. James Ellis Tucker, vice-president; J. W. Byrne, secretary; August L. Fournier, financial secretary, and Herbert Fleishacker, treasurer.

"The People's Philharmonic Orchestra is a duly incorporated body; the People's Philharmonic Association is not. The Board of Directors of the People's Philharmonic Orchestra consists of U. G. Saunders, August L. Fournier and Frank W. Healy."

Now the directors of the incorporated body intend to resume control, it is stated, for the purpose of re-establishing the orchestra on its original basis.

THOMAS NUNAN.



Photo © E. F. Foley, New York

ARTHUR HARTMANN

Eminent Violinist, Who Will Make His Fourth Tour of America During the Coming Season. He Has Also Done Distinguished Work as a Composer. (See Page 14)

CAMPANINI ARRIVES

Manager-Conductor Here for Ellis and Chicago Opera Seasons

Cleofonte Campanini, general manager and conductor of the Chicago Grand Opera Company, arrived in New York on the Rochambeau last Monday. Mr. Campanini announced that he would conduct the Ellis Opera Company in its season beginning in Toledo, Ohio, on Oct. 16, with "Carmen." Geraldine Farrar will be the *Carmen* and Lucien Muratore the *Don José*. The Chicago company's season will open Nov. 13, probably with Rosa Raisa in the title rôle of "Aida" and Giulio Crimi as *Rhadames*. Mr. and

Mrs. Campanini went to the Claridge Hotel, and left Tuesday for Chicago.

Among the other noted musical folk on board the Rochambeau were Rita Fornia, soprano of the Metropolitan Company; Pierre Monteux, who will direct the music of the Ballet Russe, and Povla Frisch, the Danish singer.

Auguste Bouilliez, the Belgian baritone, also arrived in New York last Monday to join the Boston-National Grand Opera Company, which opens its New York season on Nov. 6 at the Lexington Opera House. Mr. Bouilliez was living in Mons when the war broke out, engaged in manufacturing automobiles and appearing as principal baritone of the Théâtre de la Monnaie, Brussels. He was forced to flee to England when the

Germans attacked. In London, he sang for two years in the Beecham company.

Director of Middle West Opera Arranges Plans in New York

Mrs. Cora Stetson Butler, general director of the Inter-State Opera Company, has been in New York during this week, furthering the plans for the proposed season of opera by the company in Cleveland, Cincinnati, Detroit and Pittsburgh. Mrs. Butler made arrangements for the engaging of the chorus, etc. In her negotiations she had the assistance of Loomis Taylor, the stage manager; Karl Jörn, the tenor, who has been giving auditions to various singers, and Oscar Spirescu, who is to conduct the Italian operas.

MME. CARREÑO AS A SUSPECTED SPY

Illustrious Pianist, Just Arrived in This Country, Played Unwilling Rôle in Her Concert Travels Through Germany and Austria—International Fame Discounted by Military Examiners—America Now the World's Home of Culture, Declares the Pianist—Reminiscences of Rubinstein and Liszt—Relaxation as Cardinal Principle of Piano-Playing

IN all likelihood Teresa Carreño would prove a dismal failure as a spy for the simple reason that everybody suspects her of being one. The great and glorious "lioness," "tigress," "Valkyrie" or "Brünnhilde" of the keyboard (take your choice, they all fit!) who came back from three years of Germany last week was held up so often by apprehensive officials, both in belligerent and neutral countries, that she will undoubtedly feel a bit out of her element in being allowed free circulation here. Her artistic eminence availed her nothing, nor the ties established by years of European residence and travel. She would be detained on her concert tours, cross-questioned, examined and sometimes, after apparently fulfilling all requirements, held up on general principles until meticulous officials had satisfied their most precious scruples by communicating with the chief of police from somewhere else. In neutral Scandinavia they would pounce upon her at all sorts of unearthly hours for passports, birth certificates, marriage certificates, and when, after long and painful scrutiny, the integrity of these documents could not be called to account, she was very reluctantly suffered to go her way. In Germany, Argus-eyed matrons at railway stations took charge of her with a businesslike determination, conducted her to dressing rooms, disrobed her and, baffled in their search for military secrets in her garments, took down her hair and explored her scalp for such information as spies carry about. And the illustrious artist bore it all meekly, provided they were careful not to tickle her. Her good nature broke the ice of reserve and the matrons grew confidential, deploring the price of commodities and the inflictions of the war.

"But one of the most irritating experiences," related Mme. Carreño a few days after her arrival in New York, "occurred at Salzburg, where I passed on my way to Vienna to appear as soloist with the orchestra the following day. My papers were examined and an officer told me I could not go on; that they would have to consult first with police headquarters in Berlin. I explained the purpose of my trip, argued, proved that the orchestra could not get another soloist on short notice, said that I had a rehearsal next morning and that, consequently, I must reach Vienna before midnight. It was all of no avail and I became seriously worried over my possible inability to keep the date. Finally the official softened, told me he would ask the consent of the Austrian authorities at hand and promised to let me pass if agreeable to the latter since he was not certain that my trip to Vienna need entail direful consequences to the nation. But once in the Austrians' hands I was catechized afresh. Where was I born? In Caracas. Caracas? Who ever heard of the place? Where was it? Why, in Venezuela. And in what corner of the world might Venezuela be? In America, South America. Ah, yes! Of course! One had heard of such a place! But what could Madam's nationality be? Venezuelan, Madam retorts. 'Yes, but you don't get my meaning,' repeats the soldier; 'what is your nationality?' 'Why, I tell you Venezuelan.' 'Yes, but you still do not seem to understand; to what nation do you belong? In Venezuela there are English, German, French, Italian and Spanish people. Which of these are you?' 'And as I wish to reach Vienna before midnight I say 'Spanish,' which information he receives with evident contentment. But, oh! shades of my grandfather, Bolivar, who freed Venezuela from the Spanish oppression! Still, I had absolutely to get to Vienna that night!"

"America Now Culture's Home"

To-day Teresa Carreño is as thoroughly the great-souled, aristocratic and irresistibly magnetic *grande dame* of the piano world as ever. The child nature in her reveals itself in an incessant play of mercurial spirits, an ebullition of humor, undiminished animation and a vitality tremendously dynamic. The war, of which she has seen the effects at such close range, has saddened her bitterly, however. "I maintain that America is

now the home of culture," she declares, "and I have freely expressed myself to that effect in Europe. For their culture abroad did not save them from the present horrors. You can form no estimate of their extent, unless you have observed matters on the spot. The mere thought of what mankind is doing to itself, of



Mme. Teresa Carreño, the Great Venezuelan Pianist. From the Photograph Used on Her Passports to Identify Her in Her European Travels

what human beings are inflicting upon each other afflicts one terribly. It is a reversion to the enormities of 500 years ago; indeed, it surpasses them, for in those days men at least fought against men. No bomb has been hurled and no shell exploded but that I have felt and suffered it as if it had been in my own heart."

The talk drifted to piano playing—to the principle of relaxation, to practising, to Liszt and Rubinstein, both of whom Mme. Carreño heard and knew. Rubinstein's glories of tone still linger in her mind. And he played with perfect relaxation without being conscious of the fact, she avers. Liszt she met and heard only once, but the event engraved itself indelibly on her memory even to the slightest detail.

A Meeting with Liszt

"I was but twelve years old at the time," she relates. "Through Mme. Erard, Liszt became sufficiently interested to condescend to hear me when he came up to Paris from Rome, where he had taken up his residence. The actual introduction was effected through the head salesman of the Erard piano house. How vividly I recall the occasion! Accompanied by my father and the salesman, I went to the Erard warerooms, and there presently arrived three other pianists—Messrs. Planté, Jael and Saint-Saëns. What an unforgettable droll picture they made as they came through the door—all three of exactly the same height, but Planté and Saint-Saëns thin and Jael—who walked between them—as fat and broad as he was long; so that, if one had laid him on the floor his size would still have appeared the same. Presently one heard sounds outside. Then the door opened and the master entered. His great height contrasted toweringly with our three other friends. Liszt dismissed the salesman after admonishing him to let nobody enter the room on any consideration."

"And then, to encourage a child who might reasonably enough feel nervous and disinclined to play, he turned to me with a hearty smile, saying: 'Now, I am going to play something for you, and then you can play something for me.' It was heart-warming the way he said this. Seating himself, he played an *adagio*

from a Beethoven sonata—I no longer recollect which—and I have never forgotten the tone with which he did it. But I was not ready to admit in that early day that he could possibly equal my teacher, Gottschalk. Gottschalk was my idol in those times and I resented the mere idea that any one could presume to play as well. When my turn came to play, I determined that I should make Gottschalk known to Liszt. So I boldly gave him 'The Last Hope.' And I daresay I was wise in doing so. For he knew nothing of this music, and if I had attempted a *rondo* of Mozart or an *adagio* of Beethoven, I might have laid myself open to some unflattering comparisons."

"Let it not seem immodest if I tell that, at the end of my performance, Liszt, who stood in back of me, approached and laid his hands on my head. 'The child will be one of us,' he said, turning to his friends. For me Liszt's action was like a benediction. He appeared to call a blessing down upon me and the idea of that benison has ever been the guiding inspiration of my life. 'Let her come to me at Rome, for I charge myself with her training,' he said further. Alas! We could not afford a sojourn in Rome. And my father, being a minister of finance and characteristically Spanish in pride, would have invented any excuse in the world rather than apprise Liszt of this fact. Not that the excuse would have served with the master—for he was ready and willingly after his own noble fashion to pay out any expense entailed by my education."

"I did not even bid Liszt farewell. He had, as I said, given express orders that no one should enter the room. But while I was playing, a beautiful young girl and a gentleman of distinguished appearance came in quite unnoticed and sat near the door. I believe they did not realize that they were intruding. But Liszt heard a noise. He turned and saw the newcomers. Then rising and walking slowly over to them, he adjusted his pince-nez and surveyed them long and keenly, after which he left the room without a word. The unbidden couple were fearfully embarrassed and at a loss what to do. Nobody spoke for a time. Then Planté, flustered, said, '*Je m'en vais voir, que fait le maître*' and went out. He did not return. Next Jael, unable to endure the situation, fled with an apologetic '*Je m'en vais chercher le maître*.' But if he found the master, he was no more successful than his colleague in bringing him back. And that was the last I ever saw of the three."

Liszt's Theory of Practise

"But before Liszt vanished he laid down a principle for me to which I have clung all my life. 'My child,' he said,

'never practise more than five hours a day. If you practise five minutes more than that you will have wasted just so much time. At the time, I was overjoyed to hear such advice, for I detested practising in those days. In fact, I was fearfully lazy and my father could do nothing with me. Yes, I would willingly extemporize or play what suited my fancy. But to spend more than two or three hours at an appointed task seemed intolerable drudgery, and I consistently shirked it.'

"To-day I impress Liszt's recommendation on every one of my pupils. Indeed, I severely reprimand those who disobey the precept. But experience has shown me that the mind is absolutely incapable of more than about two hours of steady concentration. It will not be driven and mental coercion in practising produces nothing but harm. The artist, in whom nervous sensitiveness is developed to an extraordinary degree, can simply not subject himself with impunity to strain. It leads inevitably to nervous prostration. Furthermore, the five hours of practice should be broken up into suitably short periods, so that enthusiasm and energy remain constant and concentration is never broken."

"The great principle in piano playing, relaxation, is what I seek most indefatigably to inculcate in my pupils. By relaxation I do not mean flabbiness, or the tendency of some students to flop and swim all over the piano. Relaxation signifies control, and it affects the mentality of the pianist no less than his arms, wrists and fingers. I wish to make my pupils feel that piano playing is easy, not difficult; to make them regard practice as a joy, not a burden; to have them go to the piano as a painter, with a beautiful idea to express, goes to his canvas, takes up his palette and brushes and mixes his colors. But the tension under which so many players labor is dreadful. It is seen even in the muscles of the neck and face. Now this physical distress communicates itself to the intellect, so that the interpretation comes to suffer from strain. When I hear such pianists in recital, I instantly feel all the discomfort they are experiencing. My sensations are the same as when I see a cripple hobbling through the street. But too few piano students understand that relaxation is to be achieved by mental process."

On the table of the great pianist's drawing room at the Savoy Hotel lie numerous letters, messages of love and affection from her pupils. Nothing gives her such joy as these, she insists. "That, after all, is the greatest delight in a teacher's life—or should be—this altogether maternal love which she gives her pupils and to which they respond. I have had no happiness comparable to that of beholding mine turn to me as to a mother. That establishes a co-operation through which I can work results otherwise unattainable. For I thus contrive to sound the depths of their personality, and it is by treating the pupil strictly in accordance with his individual proclivities that one obtains the most far-reaching results. To fathom the student's soul is the teacher's highest duty. For only by so doing can he prescribe infallibly for his most vital needs."

H. F. P.

POLACCO CABLE A NEW YORK MYSTERY

Conductor's Message Throws Doubt Over His Expected Return to Metropolitan

A CABLE despatch from Milan, addressed to MUSICAL AMERICA and signed by Giorgio Polacco, the leading Italian conductor of the Metropolitan Opera Company, was received on Monday and read as follows:

"If cannot sail, would conduct Scala. Amities. "POLACCO."

Mr. Polacco had intended to remain in New York this summer at the special request of Director Giulio Gatti-Casazza, who feared that the difficulties of foreign travel, owing to the war, might interfere with the conductor's return in time for the opera opening.

About a month ago Mr. Polacco surprised his friends in New York by announcing that he had determined upon a sudden departure to Europe.

William J. Guard, press representative of the Metropolitan Opera House, just back from Italy, told a MUSICAL AMERICA representative that he met Mr. Polacco in Milan and spent some time with him and Mr. Gatti-Casazza in that city. At that time, said Mr. Guard, there was absolutely no doubt as to Mr. Polacco's plans. He was to sail with Mr. Gatti-

Casazza, Mr. Caruso, Mr. de Luca, Mr. Rossi and several other members of the company on either Sept. 30 or Oct. 7.

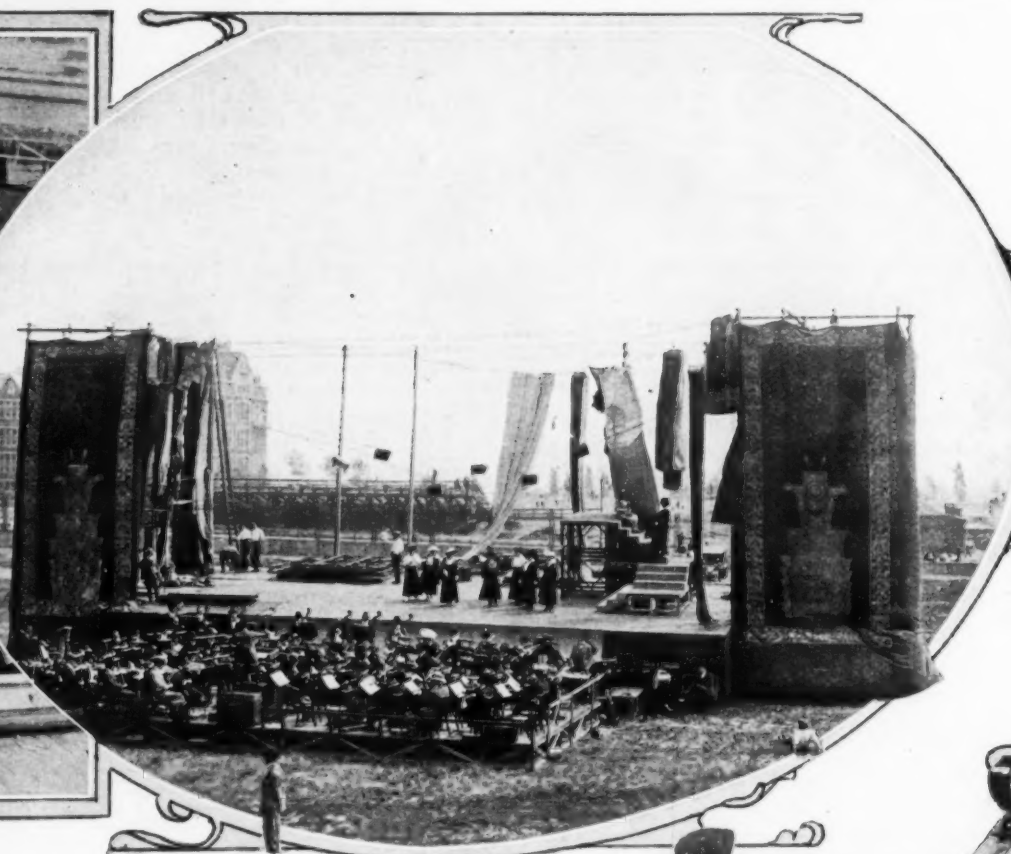
"I am certain that there is some mistake about the cablegram," continued Mr. Guard. "Undoubtedly Mr. Gatti knows of Mr. Polacco's plans and if there were any change he would have notified me immediately, as the prospectus for the season is now in the printer's hands and contains Mr. Polacco's name. It looks to me like a case of artistic temperament."

Several versions are offered as the proper interpretation of the Polacco cable. One is that the conductor foresees difficulties in obtaining the necessary passports from Italy and wishes to assure his American friends that, in case he does not join the others in coming to America, there is a possibility of his conducting at La Scala, the principal opera house in Italy.

Mr. Guard said that he had had a talk with Arturo Toscanini just before he left Italy and that the celebrated conductor gave no intimation of a change in plans which would enable him to return to the Metropolitan this season.

It is well known that Polacco would refuse to conduct at the Metropolitan in case Toscanini did return. It has, therefore, been advanced as a theory explaining his cryptic cablegram that Mr. Gatti-Casazza may have recently induced Toscanini to change his mind.

NEW YORK STAMPS OPEN-AIR OPERA AS SUCCESS



Photos by
Bain News
Service



Rehearsal Hours at the City College Stadium in Preparation for the Performances of Opera Outdoors. Above, on the Left: Artur Bodanzky, Conducting the Orchestra in "Die Walküre" Music. The Row of Boxes Is in the Rear. On the Right: A View Showing Opera Stars and Stage Hands Working Simultaneously on the Improvised Stage, with a City College Building in the Background. Below on the Left: A Snapshot of Conductor Bodanzky at Close Range. Part of the Stadium Is Seen in the Background. On the Right: During a Rehearsal of "Die Walküre"

NEW YORK is likely to hear more open-air opera in the future as a result of the emphatic success which attended the performances in the City College Stadium of "Die Walküre" on Sept. 19 and "Cavalleria Rusticana" and "Pagliacci" on Sept. 21 for the benefit of the Civic Orchestral Society. The audience for the twin Italian operas exceeded that of the Wagnerian work by about 2000 persons, while the adaptability of this semicircular auditorium for outdoor opera was shown by the fact that even in operas of such an intimate nature as the two *verismo* works the audience was able to find a large measure of enjoyment in the performance.

All of the Lewisohn Stadium was occupied by spectators, save a few hundred seats at the extreme ends, while there were several rows of standees at the back of the semicircle. And this was not all of the audience. Persevering enthusiasts remained clustered about the side gates on 136th and 138th Streets throughout the performance, although their view was limited to the walls of the improvised stage, and their hearing of the operas confined to orchestral echoes and a *fortissimo* top note now and then. From the upper floor of an apartment house at the right end of the Stadium there peered a few long-distance hearers, whose perspective of the proceedings was of birds-eye proportions. Numerous prominent musical personages were among the more favored ones who occupied the boxes on the Stadium turf, while a few persons indulged in a "close-up" view of the performance from the ground at the left of the orchestral platform.

The atmosphere of the opera house was partially reproduced *al fresco* between

the acts when the promenade along the row of boxes was alive with musical celebrities as at a premiere at the Metropolitan. Indeed, the promenaders had one advantage of those within the opera house—they could freely inspect the box-holders as they strolled in front of them. The management of the two operatic performances was under the efficient direction of the Metropolitan Concert Bureau.

Musicians with Hats On

A study in orchestral garb (as well as in individual beliefs regarding the effect of cool September breezes upon an uncovered pate) was provided by Arnaldo Conti's musicians, many of whom wore their hats—the behatted double bass players adding an incongruous touch to the Italian scenes as they stood with their backs to the row of footlights. Other alien elements intruding upon the atmosphere were the chocolate vendors with their raucous cries in the entr'actes, extremely infrequent toots of auto horns and one burst of church chimes marking the hour at ten o'clock.

Except for the distance of the platform from the audience, the general appearance of the stage was quite the same as if the scenery had been set up in the Metropolitan Opera House. However, the breeze was at times strong enough to cause not only the branches, but the trunks of the trees to sway in the "Pagliacci" setting, producing a mild imitation of some of the Wagnerian effects in moving scenery.

While, as was stated in MUSICAL AMERICA's review of "Die Walküre" last week, the acoustical possibilities of the City College Stadium make it most happily adaptable for opera in the out-of-doors, yet the Mascagni and Leoncavallo operas—with their more intimate appeal—did not "get over" so well as did the big declamatory Wagnerian drama. Par-

ticularly did "Pagliacci" lose much of its effect, and the little "play within a play" of the second act seemed like a tiny marionette show in the vast space of the Stadium. However, as the *Herald* reviewer pointed out, it supplied a novelty in the sight of an outdoor theater within an outdoor theater.

Botta's Double Roles

While the casts for the two operas were in most respects familiar to Metropolitan patrons, there were one or two features of novel interest—chief of them being the feat of Luca Botta in singing the tenor rôles of both works, coincident with his New York debut in the part of *Canio*. He accomplished the double performance with a goodly degree of success. While the vocal demands of *Turridu* are not exacting, the combination of the two rôles, with the attendant nerve-strain and the change of costuming, must undoubtedly have been fatiguing to the popular young tenor. However, he came through the evening with good results, except in the aria which *Canio* sings to the two villagers in the first act. Here the singer seemed to be in distress, but he rose splendidly to the climax of the "Ridi, Pagliaccio," although his exit at the close was made less impressive by his omission of the pause at the curtains of the tiny stage and of the cry of "infami!" It was an error of judgment which, in "Cavalleria," brought the tenor back through the church door for a recall only a moment after he had left *Santuzza* lying prostrate on the stage. This sudden interpolation of the ridiculous made several of the hearers titter—and with good cause.

Undoubtedly, the popular star of the occasion was Pasquale Amato, the *Tonio*, and the recalls after his stirring singing of the "Prologue" were as many and fervent as ever they are in the opera

house. His high A Flat rang out clear and vibrant on the night air. A great measure of the vocal enjoyment of the Leoncavallo opera came from Anna Fitzu's charming singing of *Nedda*. Her "Ballatella" was brilliantly sung and her voice sounded limpid and pure throughout the performance. Completing the "Pagliacci" cast were Riccardo Tegani (who was unsatisfying both as *Silvio* and as *Alfio* in the other opera) and Pietro Audisio, who sang his Harlequin's Serenade from the steps at the right instead of "off stage."

Wreath for Gadski

Johanna Gadski deserved the wreath presented to her, because of her volunteering to sing *Santuzza*, in addition to giving her services in one of the Civic Orchestra concerts. Her performance of the rôle is a familiar one. Kathleen Howard was an individual *Lola* and her singing had the good qualities to which we have become accustomed through her success with the Century Opera.

Maestro Conti received justly earned rounds of applause for his efficient conducting of the two operas.

At the close there was a picturesque scene as the Calabrian peasants of the "Pagliacci" chorus streamed through a side gate and up the street amid the departing thousands to special dressing quarters fixed up for them on the City College grounds.

"It looks like the immigration bureau at Ellis Island!" exclaimed one damsel as she watched this bit of Italy in New York.

KENNETH S. CLARK.

Arthur Pryor has received a communication from the White House conveying the thanks of the President and his secretary for the part played at the notification ceremonies at Shadow Lawn by Mr. Pryor and his band.

MUSICAL PAGEANTRY AT INDIANA FÊTE

Four Thousand Hear Programs at
New Albany's Centennial
Celebration

NEW ALBANY, IND., Sept. 23.—On Sept. 21 New Albany celebrated the Centennial of the admission of Indiana into the Union with impressive musical ceremonies, the most important of which was the pageant and masque given in the evening at Glenwood Park. At least 20,000 persons attended this performance, which was given upon a natural stage. There were a thousand participants in the pageant and masque, which was staged by Charles B. McLinn, principal of the High School. Music played an important part. An orchestra of forty players, under the direction of Anton Embs, accompanied the actors in the unfolding of the story. Much of the music was selected from standard operatic and orchestral works and arranged by Mr. Embs for this occasion.

For the ballet of the River Spirits, in the pageant, Offenbach's "Barcarolle" was used. For the ballet of Hill Spirits Farwell's "The Lark." Old French Voyageur songs were sung in the La Salle episode, while Raff's "Cavatina"

and the march from "Athalia" were used for the coming and passing of the settlers.

In the Masque Grieg's "Morning Mood" was played as the prelude. Indiana and her suite entered to the March from "Aida" and the trumpet call from Beethoven's "Leonore" Overture, No. 3. German's "Shepherd Dance" was played for the Flower Ballet and the same composer's "Torch Dance" for the Ballet of the Mines. For the Dance of the Harvest Lack's "Cabaletta" was played, for the Fruit Ballet and the Dance of the Future Moszkowski's "Serenata" and Bach's "Loure" were used. Grieg's "Hall of the Mountain King" was an ideal accompaniment for the Evil Spirit and the war episodes. This was blended into Kretschmer's "Coronation March" as the bearers of Light entered upon the scene and drove out the evils threatening Indiana.

In the afternoon an old-fashioned concert, under the management of Mrs. Robert K. van Pelt, was given by the musicians of the city. An audience of 4000 attended the concert. The music of a previous generation was used entirely.

The concert was participated in by Dr. and Mrs. J. H. Ashbranner, Elsie Hedden, Edna Haugary, Annetta Helk, Dr. Noble Mitchell, Messrs. Norman Richie, James Armstrong and Earl Hedden. The Bettman Orchestra, the St. Cecilia Club and a double quartet from the Haydn Chorus. Dreyer's Band of forty players also gave two concerts during the day, besides being one of the numerous bands in the forenoon parade. H. P.

JANESVILLE HONORS CARRIE JACOBS BOND

Composer's Appearance Marks
Climax of Home-coming
Celebration

JANESVILLE, WIS., Sept. 1.—Carrie Jacobs Bond's visit marked the climax of the Home-Coming celebration in Janesville. A crowd estimated at from 3000 to 5000 persons gathered in the court house park to greet the song writer, who is a native of Janesville. She received an ovation, rivaled only by the approval expressed when Letitia Gallaher, "the Irish nightingale," sang three of Mrs. Bond's best loved songs. Miss Gallaher selected "Just a-Wearying for You," "I Love You Truly" and "A Perfect Day." Mrs. Bond accompanied her on the piano.

Mrs. Bond was unable to sing herself, as she was under the care of a trained nurse, but she made a brief address and expressed her feelings in an original poem, which described the emotion of an old farmer on his return to his old home town. The poem is called "An' I've Got Home," and the concluding stanzas read as follows:

"Is there anything so good
As bein' home—and understood?
Folks don't criticise your ways
Where they've known you all your days
Right in your home.

"Wall, I'm thankin' God for this—
I've been liked (enough to miss)
In the place I love the best,
An' I've just come back to rest
An' stay at home."

CONCERT FOR "FIGHTING 69TH"

Thomas Egan and Lilian Breton Soloists with Spireseu Orchestra

When a strictly Celtic audience rises in enthusiasm over a Slavic anthem, arranged by a Russian composer, played by an Roumanian director, we find an expression of the movement to forget nationalistic bigotry in music. This observation is prompted by the pleasant concert in the Manhattan Opera House Sunday night given by the benefit of "The Fight-

ing Sixty-Ninth Regiment" by Thomas Egan, Irish tenor, Lilian Breton, soprano, formerly of the Drury Lane Opera Company, and an orchestra of some fifty men under the experienced direction of Oscar Spireseu. Aside from the success of Tschaikowsky's Slav March honors were divided between Mr. Egan in his sympathetic interpretation of a group of Irish songs and Miss Breton, whose enunciation was excellent.

Mr. Egan's numbers included "O Paradiso" from "L'Africaine," in Italian; "Macushla," "The Irish Immigrant," "The Low Back Car," and "When the Boys Come Home," the latter by Oley Speaks, with a special orchestral arrangement. Miss Breton's numbers included Tosti's "Good Bye" and "The Old Folks at Home." The orchestra program consisted of the "Tell" Overture; Irish Symphony, Stanford; "Suite Algérienne"; Marche Slav, Tschaikowsky, and Victor Herbert's Irish Rhapsody. A. H.

SING FOR TEACHERS' INSTITUTE

Elizabeth Wood and Robert Gottschalk in New York Programs

An interesting feature of the New York Teachers' Institutes in Districts 20 and 21 has been the series of musicales given each afternoon by noted artists of the concert world. Several of the prominent concert managers, particularly John W. Frothingham and C. L. La Massena, have given valued assistance in making the recitals a success.

At a recent recital given on Friday Mr. Djurin's rich tenor voice was heard to advantage. Robert Gottschalk was the artist at a Tuesday musicale. His is a voice of rare lyric beauty. He did much for the cause of English songs by the clarity of his diction. He sang his entire program with smoothness and taste.

On Wednesday, Sept. 20, Elizabeth Wood, the contralto, held a large audience with the beauty of her voice. In Leon's "Leaves and the Wind" her pianissimo effects were delightful. Her singing of the "Samson and Delilah" aria was dignified by nobility of tone. Hers is a voice of much loveliness, used skillfully and reinforced by a sound musicianship. Her enunciation, her phrasing, her light and shade were deserving of the sincere praise and rapturous applause that rewarded her singing.

OPERA INAUGURATES SEASON IN ALBANY

San Carlos Singers Give Worthy
Performance of "Trovatore,"
"Lucia" and "Hoffmann"

ALBANY, N. Y., Sept. 20.—The San Carlo Opera Company opened the music season in Albany by the presentation of three operas in Harmanus Bleecker Hall on Friday evening and Saturday matinée and evening under the direction of Fortune Gallo. Donizetti's "Lucia di Lammermoor" was the first offering, in which Manuella Salazar, the Spanish tenor, sang with a nice discrimination of musical value. Edvige Vaccari, coloratura soprano, sang the title rôle and shared honors with the popular tenor. Her handling of the florid passages in the "Mad scene" was brilliant. The Sextet won a repetition. Angelo Antola proved an excellent baritone. Natale Cervi, Alice Homer and Luciano Rossini completed the cast.

Verdi's "Il Trovatore" was the second offering. Ada Poggi, contralto, achieved a triumph in her rôle, and her dramatic rendition of "Home to Our Mountains" was the great passage of the opera. Ada Doree, who took the place of Mary Kaestner, displayed soprano tones of rare sweetness with considerable range and power. Her singing of the "Miserere" with Pietro Corallo was excellent. Corallo is a youthful tenor of great promise, and his work was well received. Davido Silva, baritone, was impressive as Count de Luna. The lesser rôles were taken by Alice Homer, Luciano Rossini and Pietro Di Biasi.

Offenbach's "Tales of Hoffmann" was the final offering. Edvige Vaccari had the dual rôles of *Olympie* and *Antonia*, revealing again her fine voice. A new lyric tenor was heard in the person of Salvatore Sciarretti. His duets with Signora Vaccari were particularly pleasing. Pietro Di Biasi sang the rôle of *Miracle* with such breadth and depth of tone that he evoked enthusiasm. The one unsatisfactory moment of the opera was the Barcarolle as sung by Stella De Mette and Anna Haase, who failed to reach complete accord with the director and orchestra. Carlo Peroni, from St. Cecilia Academy in Rome, was musical director. H.

Violinist Falk to Play with Norwegian Singing Society

Jules Falk, the violinist, has been engaged for two appearances as soloist with the Norwegian Singing Society of Brooklyn, one on Oct. 22 in Brooklyn and the other in Philadelphia on Nov. 4.

Benefit for Italian Church Given at Terrace Garden

A concert for the benefit of the new Italian Church of St. Sebastian and Our Lady of Piano di Campo, now under construction at 312-316 East Twenty-fourth Street, New York, was given at

Terrace Garden on Sunday evening, Sept. 24, before an enthusiastic audience. An interesting program was offered, those appearing being I. Miserendino, violinist; J. Miranda, pianist; G. Pimazzone, baritone; F. Tamborre, tenor; Anna Ferry, soprano; an orchestra and chorus. Mascagni's "Cavalleria Rusticana" was presented after the concert, under the direction of R. Gregoretti. Those scheduled to sing in the opera were A. Amadi, Anna Ferry, Rose Campbell, E. Di Giacomo and Luisa Prati.

LYNCHBURG NOW OWNS A MUNICIPAL BAND

Community Spirit Aroused in the Virginia City—Gustav Klunter
Appointed Director

LYNCHBURG, VA., Sept. 23.—The community spirit has been thoroughly aroused in Lynchburg as the result of the perseverance of several prominent citizens in advocating the organization of a municipal band. The city has been without an organization of any merit for many years, but it was with little difficulty that an appropriation was secured from the councilmanic bodies to provide the necessary equipment.

The committee appointed to perfect the formation of the band was composed of Walker Pettyjohn, Leon Goodman, John Victor, D. A. Payne, F. M. Monk and J. B. Wood, the two last-named being well-known local musicians.

There are at present forty-two men on the roster of the band. Gustav A. Klunter, a prominent violin instructor, is conductor. Rehearsals have started and the organization is progressing in a most satisfactory manner.

The city has arranged to allow the musicians to use the large city auditorium. J. T. B.

Maud Allan Begins Rehearsals of New Pantomime Opera

Rehearsals of "Nair, the Slave," the new pantomime-opera which Maud Allan, symphonic dancer, will present this season, in addition to her solo dances, began last Sunday. The book was written by the Italian novelist, Pietro Boldrino, and the music is by Enrico Belpassi, conductor of the Rome Symphony Orchestra. Besides Miss Allan, eight principals and a corps of dancing girls will be included in the company. Kemp Prosser, whose color novelties are popular in London, designed the scenery.

Henri Scott to Sing "Damnation of Faust" with Philadelphia Chorus

Early in December the Philadelphia Choral Society will give the Berlioz "Damnation of Faust" with Henri Scott in the rôle of *Mefisto*. At the presentation of this work at the North Shore Festival last May Mr. Scott sang this rôle successfully, taking the place of Pasquale Amato, suddenly indisposed, at a few hours' notice.

William Shakespeare, the noted vocal pedagogue of London, England, will visit Seattle shortly and will be the guest of Adelaide Spenser Donovan, who has just opened a school of fine arts in that city.

THEO KARLE DEEPLY IMPRESSES SPOKANE

The Tenor Wins Favor in Musical
Art Society's First Recital
of Season

SPOKANE, WASH., Sept. 20.—Theo Karle, the young Seattle tenor, who has already made a success in New York, was heard in a song recital on Sept. 15 under the auspices of the Musical Art Society. This was the first concert of the organization this season and attracted a large audience. Mary Catherine Glenn, a young pianist of eighteen assisted.

Mr. Karle's songs were sung with an amount of feeling which speedily won

him favor. His offerings principally by American composers earned Mr. Karle a number of encores.

An air from Liza Lehmann's "Persian Garden," "Life and Death," and "Mavis" received warm applause. A Handel aria was the tenor's best classical effort. Mr. Karle has the invaluable gift of drawing his audience into communion with himself and conveying a very distinct impression of his state of mind and feeling. His frank and unaffected manner was also much in his favor.

Miss Glenn came out of the ordeal of a début in her home city with flying colors. She has studied in Boston and will continue her work in New York. Her two Chopin numbers were played with decision, delicacy and dash, but she was more at home in a group of modern pieces, particularly the "Lotus Land" of Cyril Scott. M. S.

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"AUF WIEDERSEHN" TO VACATION HAUNTS



"GOING, going, gone!" are the days of vacation, and we present herewith positively the final "layout" of snapshots taken in the artists' recreation period. Photograph No. 1 brings before us the quartet choir of Union Chapel, Oak Bluffs, Martha's Vineyard, Mass. From left to right, the artists are: George Rasely, tenor; Elizabeth Parks, soprano; S. Lewis Elmer, organist; Mrs. Charles Wiens, contralto; William Gustafsen, bass. In No. 2 we find Lou Florence Olp, a Saginaw (Mich.) artist, on a visit to the summer home of Theodore Spiering in Elizabethtown, N. Y. No. 3 provides a picturesque California setting for Estelle Gray, photographed on the Gray-Lhevinne Chautauqua tour.

In front of the Lillian Nordica home at Farmington, Me., stands Elsie Baker, the contralto, in No. 4. Attractive Edna Dunham, soprano, is the fisher lassie in No. 5, which was taken at Bass Rocks, Gloucester, Mass. An Indian potentate of the concert salons, Princess Tsianina, of the Cadman music talks, is seen in a more

appropriate outdoor setting in No. 6, wherein we see her with Gladys Perry, the New York soprano, preparing a fish-fry dinner at Monarch Lake, Col. As we see Louis Persinger, concertmaster of the San Francisco Symphony, and his wife, Angela Gianelli, in No. 7, they are enjoying a vacation in a California jungle—to be precise, in Marion County, across the bay from San Francisco.

A Washington Irvingesque duo is that of Eastwood Lane, composer of the "Sleepy Hollow" Suite, and his dog "Ichabod" at Granberry Lake, N. Y., in Photo No. 8. A Lincoln Beach (Me.) concert party is discovered in No. 9 at the door of Freeman's Hall, where the artists gave the concert. They are, left to right: Leon Rice, tenor; Harriet McConnell, contralto, and Hallett Gilberté, composer. No. 10 presents a Bar Harbor Trio—right to left: Marcia Van Dresser, Toto Norman and Oliver Denton. Finally, in No. 11, we behold part of the boardwalk parade at Atlantic City, N. J., with Jules Falk (in the white suit) and with Helen Brown Read, the soprano, on his right.

"Andrea Chenier" Opening Opera for Philadelphia

PHILADELPHIA, PA., Sept. 20.—The Metropolitan Opera Company announces a season of sixteen Tuesday evening performances for the coming season in Philadelphia to be given Nov. 21, 23; Dec. 5, 12, 19, 26; Jan. 9, 23; Feb. 6, 20; March 6, 20, 27; April 3, 10 and 17. Giordano's "Andrea Chenier" will open

the season of the Boston-National Grand Opera Company at the Metropolitan Opera House, Nov. 13. M. M. S.

There is a report from Europe to the effect that Léon Bakst, the celebrated Russian scenic artist, has been awarded a Nobel Prize in the fine arts. If this be true, it will be the first time a Nobel Prize has been won by an artist who worked chiefly for the theater.

Paderewski Buys Big California Rancho

LOS ANGELES, CAL., Sept. 18.—Ignace Paderewski filed ownership on Sept. 16 on "Rancho San Ignacio," west of Paso Robles, San Luis Obispo County, with Secretary of State Jordan. It comprises two townships, 55,500 acres, one of the largest undivided old Spanish ranchos. Payment was made some time ago.

W. F. G.

Paderewski Opens San Francisco Season in Recital

(By Telegraph to MUSICAL AMERICA)

SAN FRANCISCO, Sept. 24.—Paderewski opened the concert season here to-day before a huge audience in a three-hour program at the Cort Theater. He was in excellent form, and was enthusiastically welcomed. Mme. Paderewski sold dolls for the benefit of the Polish war sufferers.

THOMAS NUNAN.

DESTINN DETAINED IN PRAGUE, RUMOR SAYS

But Singer's Manager Asserts that She Will Arrive Here in Time for Engagements

MUSICAL AMERICA received a telegram Tuesday morning from its San Francisco representative stating that Mme. Galski was to sing in place of Mme. Destinn in "Aida" at the open-air performance there Saturday night. The telegram also stated that rumors were current in San Francisco to the effect that Mme. Destinn had been detained by the authorities in Prague for endeavoring to secure the release of Dinh Gilly, the former member of the Metropolitan Opera Company, who has been held in an Austrian concentration camp since the beginning of the war. It was also stated that Paderewski and San Francisco musical leaders had petitioned Secretary of State Lansing to make every effort to secure Mme. Destinn's release.

In connection with this report, Charles L. Wagner, Mme. Destinn's manager, stated that several weeks ago he took up with Ambassador Penfield the matter of Mme. Destinn's inability to secure a passport from the Austrian Government. Through the State Department, Ambassador Penfield was instructed to request the Austrian Government to issue a passport to Mme. Destinn, as she has already received her first citizenship papers in this country, and is to be given the final papers in January.

Information was requested from Mr. Wagner, through the State Department, as to whether Mme. Destinn had a concert tour booked in this country. He immediately gave the authorities complete information.

Mr. Wagner is assured that Mme. Destinn will arrive in this country in ample time to fill her engagement as a member of the Ellis Opera Company, which opens in Toledo, Ohio, Oct. 16.

BUZZI-PECCIA RETURNS

Noted Singing Master at His New York Studio—Work of His Pupils

Martha Phillips, coloratura soprano, pupil of Mr. Buzzi-Peccia, having been heard in a joint recital with Fritz Kreisler, will make her New York debut at Aeolian Hall in October under the management of the Wolfsohn Bureau. Another pupil, Erna Herzog, has been chosen out of eighty applicants to be managed by the Music League. She will give her initial recital in New York in January.

Cecil Hart, mezzo-soprano, was heard lately at a musicale given in Lake George at the home of Mrs. Steiglitz. She made a decidedly favorable impression with her artistic singing of arias from "Carmen," "Hérodiade" and "Lucrezia Borgia" and a group of songs of Strauss, Brahms and Tschaiikowsky. Miss Hart will be heard in New York this winter.

Mr. Buzzi-Peccia has just returned from Lake George, where he occupied the cottage of his pupil, Alma Gluck. He is now at his studio, 33 West Sixty-seventh Street. Sophie Braslau of the Metropolitan Opera Company is another noted pupil of this master.

OAKLAND HEARS MR. EDDY

Organist Discusses Effect of "Movies" on Organ Improvising

Assisted by Zhay Clark, harpist, Clarence Eddy, the American organist, gave a recital at First Presbyterian Church, Oakland, Cal., recently. The program was notable for the presence of new works by American composers. Among those heard were "Egyptian Suite," by R. S. Stoughton, which was heard for the first time in the West, and "Vision Fugitive," by Frederick Stevenson.

Mr. Eddy is interested in the art of improvisation which may be developed under the spell of the film, according to the San Francisco Examiner.

New York Union Musicians "Walk" Out of Sympathy with Car Strikers

New York musicians are walking this week. Cautioned by the Musical Mutual Protective Union to join the American Federation of Labor boycott against the local traction companies during the present strike, most of the 7000 musicians are showing their sympathy for the strikers by walking to and from their work. Incidentally, any member who fails to obey the ukase is liable to a \$5 fine. Joint committees of the musicians' union and the theater mechanics met on Tuesday and considered the advisability of a general strike out of sympathy with the traction employees.

MEHANS TO TRAIN TEACHERS

Establish Special Classes — Suburban School Made Co-educational

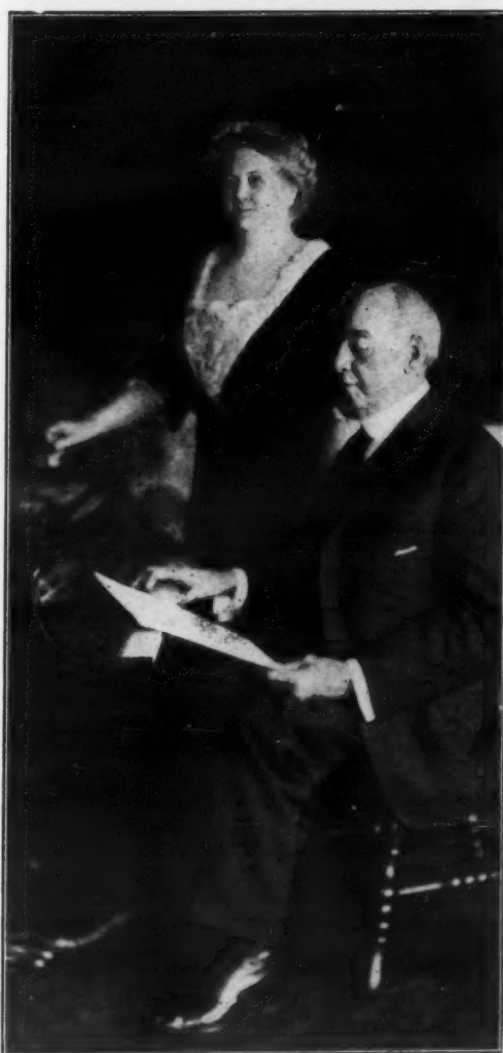


Photo by Aime Dupont

Mr. and Mrs. John Dennis Mehan, New York Teachers of Singing

Mr. and Mrs. John Dennis Mehan, directors of the Mehan Studios, Carnegie Hall, New York, and the Mehan Studios Manor, Yonkers, N. Y., re-opened their studios for the Fall season on Sept. 20. This year Mr. and Mrs. Mehan intend to make a specialty of teachers' courses. More than 620 successful teachers are products of the Mehan Studios.

They plan to adjust the time of these courses to the periods in which the teachers are able to be in New York.

At the Manor, which opened on Sept. 25, an innovation was established in that it has been turned into a co-educational school, where last year it was only open to women. Special quarters have been arranged for the men students. Furthermore, this year Mr. and Mrs. Mehan have engaged Charles Briner to instruct the students in various subjects pertaining to general education, and in this way the young singers can obtain a complete education in the studies which will help them when they embark on their professional career.

The Mehans are the teachers of Mary Jordan, John Barnes Wells, Orlo Bangs and many other prominent artists.

EXPAND SCOPE OF RICHMOND CLUB

RICHMOND, VA., Sept. 23.—The Board of Directors of the Wednesday Club at its annual meeting, Sept. 21, decided to present some large work during the Christmas holidays. Heretofore the Wednesday Club has contented itself with the May Festivals, which have been successful.

The Wednesday Club, which is the chief musical organization of the city, is leading the efforts to instil interest in musical matters in this locality and to this end has brought the leading artists to the Festivals. The club has a chorus of about 200 members, W. Henry Baker, director, which will aid in the presentation of some important sacred

work during the holidays, presented entirely by local musicians. Hearty approval of the idea was expressed at the annual meeting of the board.

Reports of President John G. Corley and Treasurer Greener showed the club to be in a flourishing condition. All the old officers were re-elected, as follows:

John G. Corley, president; H. T. Meloney, vice-president; G. Jeter Jones, secretary, and G. W. Greener, treasurer. Board of governors, John Stewart Bryan, E. N. Calisch, C. A. Canepa, John G. Corley, J. William Friend, Conway H. Gordon, G. Jeter Jones, W. Kirk Mathews, H. T. Meloney, Waller C. Mercer, Warren P. Taylor, George W. Stevens, Meade T. Spicer, Thomas Whittet, William H. White and Nathan Simon.

William Henry Baker was elected director of the chorus for the fourth consecutive time. W. G. O.

CHARLOTTE LUND PRIMA DONNA SOPRANO



NEW YORK—Aeolian Hall Recital—October 28th

BROOKLYN—Academy of Music—October 22nd.

PEEKSKILL, N. Y.—Drum Hill School

Recital—October 13th

IOWA CITY—State University—October 31st.

CHICAGO—With Scandinavian Singing Societies

Powers Theater—November 5th

Tour of Middle West November and December

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REMARKABLE HOLLAND CRITICISMS of

ELEANOR SPENCER

That Eleanor Spencer is recognized as one of the greatest of the young pianists not only in England, Germany and America, but in Holland as well, is confirmed by the following criticisms.



Photo by Mtenkin

De Nieuwe Courant, The Hague, March 13.

"It goes without saying that it is an extremely clever and admirable feat to fitly replace an artist (Teresa Carreno) but to be able to replace her chosen program so quickly is still more remarkable. So much the more praise is due her for so admirably acquitting this task on only a few hours' notice. Miss Spencer's interpretation of the work was truly musical and clear. Technically also it was cleverly played. Her principal characteristics seem her great surety and musical intelligence by means of which she makes her art dependent on her will. The solos which followed also inspired much interest and enthusiasm."

Courier de Scheveningue, June, 1916.

"That she is a star, is plain to discover. Whether a planet or comet, the choice is difficult! Quite sure it is Miss Spencer is one of our best artists. One feels the sincerity of her art and the perfect mastery over her material. She plays with great brilliancy and her tone is always a beautiful one. Strict rhythms and at times a desired abandon—she nicely balances. At all times one feels it is an artist's conception one listens to, and a personality following its own ideas. ***The audience was boisterous in applause."

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DEAR MUSICAL AMERICA:

"The Life of Heinrich Conried," by Montrose J. Moses, published by the Thomas Y. Crowell Company, has just been issued. It contains, according to the reviews (for I have not read the work personally), some very interesting information with regard to the career of a man who, as the successor of Maurice Grau at the Metropolitan and the predecessor of the Gatti-Dippel regime, was, for several seasons, one of the most prominent figures in the operatic as well as musical world.

Some of your readers will, no doubt, remember that at the time Conried was selected by the directors of the Metropolitan, when Grau resigned to retire from managerial work, things at the great opera house were not in the best condition.

The Abbey regime which had preceded Grau, while artistically successful so far as presenting a wonderful array of great singers was concerned—in fact, it was known as the reign of the great prime donne, ended in financial disaster.

Conried had acquired considerable reputation in New York as the manager of the German Theater in Irving Place, and, though he had no practical experience in opera management, it was considered that his experience in running the German Theater as well as he had done and in managing a few operatic artists would fit him for the strenuous job of trying to restore order at the Metropolitan and bring a clean balance sheet out of the financial chaos which existed and for which the large sums paid to the artists were believed to be principally responsible.

While Conried was undoubtedly a man of great ability and was possessed of considerable dramatic talent, which he had shown in a number of rôles which he had played on the dramatic stage, he was scarcely fitted by temperament to be an operatic director. He was virtually compelled to resign; but before he had finished he had quarreled with all the newspapers and newspaper men, he was at outs with most of the company, and was finally involved in such serious scandals, in which charges of graft were made, that after he retired some of the money which had been voted him by the directors to close his contract was not paid up. A lawsuit resulted, though that was settled.

The main interest in his biography, for music-lovers, lies in the fact that it states that Conried's first effort as a manager outside of the theater was with Albert Niemann, the great German tenor whom he brought to this country in conjunction with Neuendorff, the manager of the Thalia Theater at the time and a very capable man.

If his biographer is correct, Conried believed that operatic management was summed up in the presentation of great prime donne. His biographer also claims for him that at no time was the general artistic presentation at the Metropolitan equal to what he gave. I think opera-goers who can go back that far will consider that the general standard he reached was inferior to what has been reached under Signor Gatti's management. Personally, I do not think it was as high as the standard reached under Abbey.

Conried's career was also marked by the production of "Parsifal," against the Bayreuth tradition and the protests of the Wagner family. This caused a lawsuit, though Conried won out.

It is further claimed that Conried was

instrumental in bringing Caruso to this country. This should be taken *cum grano*. As a matter of fact, Caruso was more or less forced upon Conried, and it is due neither to his enterprise nor to his sagacity that the great tenor came to the United States.

When he did come he was already known through his records which the Victor Talking Machine Co. had made, and which had been eagerly bought up all over the country.

In this connection it is interesting to note that at the time Caruso was making his great successes in Europe, Grau had an opportunity to engage him for New York and could have got him for \$700 a night, or about one-quarter of what he has been getting.

Grau, however, was a very cautious man, over conservative, and never took a chance if he could help it. In this he differed from his old partner Abbey, who was a born speculator and who had the courage as well as the enterprise of one.

According to Cleofonte Campanini's announcement, the operatic season in Chicago will, so far as novelties are concerned, throw the season in New York into the shade, though operatic prospectuses have always to be largely discounted, for the difficulty of getting up a first performance of an opera is serious.

By the bye, Campanini states that he has discovered, in Chicago, a young Irishman, Donneggy by name, who is a genius and absolutely in the spirit of the new stage art.

Donneggy staged "Martha" last season in Chicago with great brilliance and success.

This coming season he is to stage "Cleopatra," which will be given with Mary Garden, for the first time, in Chicago.

He will also get up the scenery for "Nabucco," which is to be brought out in English for the first time, and which Victor Herbert will personally conduct.

Among the other operas that are promised are "Aphrodite," in which Mary Garden is to sing the leading rôle, with Muratore; Massenet's "Grisélidis," with Alice Zeppilli and the new Western prima donna, Marguerite Buckler.

As another novelty, Rosa Raisa, of whom I have already written you, will appear in "L'Oracolo," which, you know, was presented at the Metropolitan.

Maria Kousnezoff, the Russian soprano, and Muratore are to appear in Ginsbourg's "Venise."

Lina Cavalieri will appear in "Pagliacci." If her voice is in good shape, why does not Campanini let her appear in "Tosca"? For we have the authority of that great artist Scotti that she gave the most memorable performance of that rôle of all those with whom he has sung.

Among the Wagnerian operas, Campanini is to produce "Tristan and Isolde," and, as before, the "Ring" will be presented in its entirety.

Now, in the company as announced are a number of Americans, including Clarence Whitehill and Francis Maclennan. Then there are Fremstad, Matzenauer, Marcia van Dresser, Hector Dufranne and, last but by no means least, our good American tenor George Hamlin.

Campanini, in an article in the *Craftsman* discussing the question "Is Music Neutral?" answers the query as to why prominent opera companies have failed in Boston and Philadelphia.

His opinion is that the plans were made on too ambitious a scale. He believes any operatic organization to be successful in a large city must be one of growth, and cannot be fully formed and fully developed at the start but must feel its way with the public and increase according to the demand made upon it.

This is good, sound sense—only that Mr. Campanini might have added that religious prejudices and local social conditions in Boston offer an almost insuperable difficulty to a long, regular season of opera there.

Another reason why opera has never been very successful in Boston is that the people are more inclined to recitals and to attend symphony concerts and oratorio, which they consider more in the line of pure music. There are many who are inclined to agree with them.

Apropos, let me say that I see that the Boston National Grand Opera Company is to give a week of opera at the Hammerstein Opera House, on Lexington Avenue, in November, just before the opening of the Metropolitan.

They are to make their principal effort with Rubinstein's "Demon" and Rachmaninoff's "Aleko." In the repertory of this company will be "Andrea Chenier" in Italian and "La Cabrera" in French.

When sixty thousand people crowd the Mall in Central Park to listen to the

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—No. 42



Mark Hambourg, Piano Virtuoso, Noted for the Strenuous Virility of His Performances, Which, It Is Said, Is Due to His Extraordinary Muscular Development

Community Chorus give their "Song and Light Festival," it certainly should settle the question as to whether there is any public interest in the work of this organization.

It is gratifying to note that the event was given due attention by the press, the *New York Times* report being particularly friendly and favorable.

The Park Commissioner said it was the largest crowd that had ever come together there. It certainly was one of the most enthusiastic.

And they sang the old songs, and the people sang with them; and while the old songs were the feature, the music of Wagner, Mozart and Haydn was not neglected.

So, you see, the movement for the democratization of music is spreading, in spite of the protests and the cynical bleating of our good friend Krehbiel of the *Tribune* and others who would have music given only under the auspices of the socially elect or of the musical high-brows.

But, as the French said of the Revolution, "Ca ira" ("It will go").

The people have started to sing. And when they start to sing, and especially when they start to march at the same time, it means that something is going to happen, as was shown when the thousand started from Marseilles to overthrow the government in Paris and sang that wonderful air which has turned defeat into victory for the French more than once.

Community music, music for the masses in the open air, especially during the spring and summer; pageants, with good music, illustrative of the story of the country or of the locality in which they are given; great choral bodies assembling to sing the old songs, some of the music that is sacred to all—that is all in the immediate future.

We have started to give opera in the open. That effort will be repeated. And presently you will see music given an entirely different position in our system of public-school education, one reason being that the old generation of men who have been school teachers and school superintendents, with all their rabid prejudices against music, is passing away and a new generation, broader, fairer, which

realizes the value of music in any intelligent system of education, is coming to the front.

* * *

Among the first to start the idea of bringing music to the masses, and particularly with regard to our duty to bring it to the poor, for the plain reason that out of the poor have come nearly all the great composers, singers, instrumentalists, was your editor, who in his very first addresses in Nashville and Atlanta voiced that plea in the fall of 1913.

Then, I am reminded that there is another faithful worker in the cause who deserves recognition for valiant service, and that is Thomas Tapper, whose articles in *The Musician*, published by the Ditsons, have done much to arouse public interest in community musical work.

These articles began in 1915 and have continued to date.

Some were descriptive of local efforts; some were practical, especially those by Clarence G. Hamilton of Wellesley College, who collaborated with Mr. Tapper.

Tapper, you know, has long been recognized as one of the ablest writers on musical matters we have in this country.

In going over the particular articles to which I am referring I found so much of value that I would suggest to the publishers that they be collected and printed in book form. They are not only well written in an interesting manner, but are so informing and contain so much of direct value that, especially at the present time, they would be hailed with satisfaction by all those interested in what has been properly called the democratization of music.

For this work the editor of *The Musician*, Mr. Baltzell, also deserves hearty recognition. He is one of the leaders of the new thought in the musical world, and much of the vogue, popularity and high standing of the Ditson publication is due to him.

* * *

The papers are always full of the mean things men and women do to one another, so, perhaps, it may be fitting for me to tell a little story which shows that human life is not altogether taken

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

up with wars, political strife, antagonism, murders, thefts, labor strikes, but that there is, permeating and vivifying it all, much that Matthew Arnold called "sweetness and light."

Up in a town in Maine there are two maiden ladies who had studied faithfully and attained considerable proficiency, the one as a pianist and the other as a violinist.

They had managed to win sufficient success in concert appearances, when the father died, leaving them with a large, old-fashioned home and a venerable mother to support.

Abandoning their concert careers that they might be with their mother, they took up teaching, which is not a very profitable business venture, for the rewards that are given in Maine are based on the old idea that a music teacher can live by his art and on the air, and needs nothing more substantial.

However, the two maiden ladies were successful enough to keep the home together.

Now, you know, up in Maine, as well as in other parts, there are two festivals, both of which call for expenditures: the one is the Easter Festival, which demands for Easter Sunday new clothes and especially a new hat; and then there is Christmas, which makes serious calls

in the way of presents for relatives, friends and acquaintances.

Now, it happened that the sisters had been fortunate enough to get together a little fund which would have arrayed them in glory like unto Solomon's for Easter Sunday.

Just at this time, however, they came upon a poor Belgian artist who had lost everything but had managed to escape the devastation of his country and come here with little more than the clothes he stood up in.

He had wandered into their town. But, you know, up there in Maine there is not much demand for pictures, and especially for the works of a great foreign artist who cannot speak our language and whose fame was unknown.

The two maiden ladies, however, who had seen something of the glories of the art galleries, not only in New York but in Paris and Berlin, quickly recognized the man's genius, and so, after solemn conclave, they decided to invest the fund which was to go for Easter raiment and Easter hats in a picture by the artist, and so do something to relieve his necessity.

And that is why, though they appeared on Easter Sunday in their old duds, there hangs in their parlor a fine picture, with one or two sketches, by a man whose name is renowned in the world of art.

So there is, you see, something of "sweetness and light" in this life, with all its sordidness. At least, so thinks

Your

MEPHISTO.

STOKOWSKI SECURES BETTER ACOUSTICS

Gifts Provide New Stage for Philadelphia Orchestra—Record Seat Sale

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Sept. 25, 1916.

A MUSICAL season of unprecedented proportions is predicted by the management of the Philadelphia Symphony Orchestra owing to the many renewals of subscriptions received. The Friday afternoon series has, as usual, been oversubscribed and many orders for seats will remain unfilled. Subscriptions for the Saturday night concerts, have likewise increased. Performances will begin Oct. 13-14. The orchestra has been the recipient of two substantial gifts, a new stage setting and a new platform, which have been especially designed with a view to their acoustical properties. With the improved equipment, it is felt that there will be a noticeable perfecting of the tone quality.

Plans for the chorus are well under way, although more tenors and second basses are still needed to complete the desired quota. Rehearsals will begin Oct. 4 in the Auditorium of the Curtis Building and will continue every week until the performance of the Bach Passion, March 29, 30 and 31. The forma-

tion of the chorus as a permanent adjunct to the Orchestra will prove a valuable factor in the musical life of the city, since it will permit Mr. Stokowski to produce great choral and orchestral works which are seldom heard in American cities because of the lack of an organization of this kind. With this end in view, Mr. Stokowski has planned important novelties for production next season.

M. B. SWAAB.

Bernard Sturm Joins Staff of Ohio Conservatory, Cincinnati

CINCINNATI, OHIO, Sept. 23.—Bernard Sturm, violinist, a member of the noted Sturm family of Cincinnati, has just become a member of the faculty of the Ohio Conservatory of Music. Mr. Sturm studied abroad at the Hochschule in Berlin. After a season as first violin at the Court Orchestra at Sonderhausen he continued his studies for several years with the Belgian, César Thompson. Mr. Sturm has been for years a member of the Cincinnati Symphony Orchestra and this year renewed his connection with that organization. Another notable addition to the Ohio Conservatory of Music is Dr. Heinrich Pfützer, concert pianist.

A. K. H.

Music Credit Plan Adopted in Honesdale, Pa.

HONESDALE, PA., Sept. 25.—It has been resolved that students of Honesdale High School who select music as a major subject will receive credits for it to count toward graduation. The general plan was outlined at a meeting of music teachers held recently. The Progressive Series, published by the Art Publication Society of St. Louis, and edited by celebrated musicians, will be used as a standard.

Annie Louise David Thrown by Horse During Ride in California

As Annie Louise David was mounting her horse at San José, Cal., a few days ago, before her feet were placed firmly in the stirrups the animal became frightened and started to run. Mrs. David was thrown to the ground, but fortunately landed on soft earth. The horse was caught by her riding companion, and Mrs. David continued her ride. Her season will open Oct. 6 at Los Angeles, Cal., as soloist with the Friday Morning Club.

Memphis Teacher Weds

MEMPHIS, TENN., Sept. 23.—Geraldine Dobyns, a well-known musician and teacher, was married Sept. 23 to W. D. Davis at the Church of the Immaculate Conception. Mrs. Davis will continue to live here.

N. N. O.

There Is Still Time

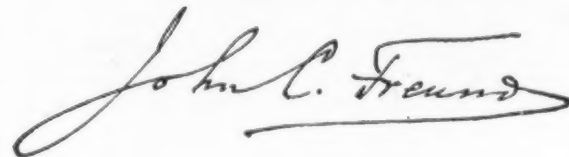
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NEIGHBORHOOD ORCHESTRA RAISES IDEALS OF YOUNG



String Section of the Neighborhood Symphony Orchestra, with Jacques L. Gottlieb, the Organizer, Conducting

By JACQUES L. GOTTLIEB

ART, to be true, to be sincere, to be everlasting, must be simple; and as such it must necessarily be an expression arising from the people.

Has America any folk lore of its own? Some accept the Southern negro tunes, others the North American Indian melodies. Both have given rise to very interesting possibilities, in the hands of modern composers on American soil.

The influx of various races and nationalities has had its telling influence on American life, and sooner or later must bear its ripened fruit. When the immigrants come to our American shores, where "Lady Liberty" and "Opportunity" extend a welcome greeting, they bring with them their language, their customs, and their valuable musical traditions. It is proper that much of this be retained, but it is also necessary that they should be assimilated. It is through this assimilation process, however, that American art-forms will express themselves.

The amalgamation of the races, permeated by the ennobling influences of American institutions, cannot help but give rise to a new and more wonderful musical inspiration—not the borrowed "crystallized tear of oppression," but a new expression of the joy of opportunity and freedom.

Would Evolve New Art-Form

Folk lore, songs of the people, in which are registered their every emotion, their joys and sorrows, in which is inscribed the history of the races, has been the inspiration for the masterpieces of the composers of the preceding age. From out the melting pot of the nations, then, must evolve a new art-form—the new American Folk Song.

It is through the musical development of the children of these Americanized foreigners, that this art-form must

Jacques L. Gottlieb, Organizer of Neighborhood Symphony Society, Points to Ennobling Influence of Music on Our Americanized Foreigners—Proposes an Amalgamation of Races for the Purpose of Infusing a New Folk-Spirit Into American Music—How an Amateur Orchestra Made Up for New York City's Municipal Deficiency in Supplying Summer Music for the East Side

come. Community pageants, community masques, community choruses, and community orchestras, all prove the fact that folk spirit is beginning to assert itself in America.

Varied Ages and Trades in Orchestra

The East Side House Settlement, New York, through its music school, and several orchestras, supported by private philanthropy, by far-sighted individuals who are pioneers of a great art movement, is providing every opportunity for this expression. The children are encouraged to begin their musical education at an early age. They are divided into small and large ensemble groups, as soon as possible. The three string orchestras, provided for the purpose, give an early opportunity for normal companionship, and musical expression, to children of all ages and all stages of musical development. At times these groups are combined for informal concerts at the Settlement House and elsewhere.

A concrete example of the folk-spirit in American musical life is the movement begun by the Neighborhood Symphony Society. It was in the spring of 1915 that the writer, while engaged in music work at the East Side House Settlement, on Seventy-sixth Street, near the East River, conceived the plan of bringing together the various groups of amateur musicians in the neighborhood, in order to weld them together into a

real orchestra. Formerly, with their grotesque instrumental combinations, often playing by ear, or from ill-written and doubtful manuscripts, these groups of enthusiastic amateurs would assemble to make music in back rooms of saloons, or other undesirable quarters. These music-lovers responded to the writer's call very readily, and the organization that has resulted has been an important factor in the general movement to help "popularize, socialize and democratize good music." Most of the seventeen nationalities represented in that quarter of the East Side where the Settlement House is located, are to be found in the Neighborhood Symphony Orchestra. The ages of the members are as diversified as are their vocations. The orchestra proper consists of from forty-five to sixty players of both sexes. The youngest is a fifteen-year-old school boy; the oldest is sixty-five, a retired merchant. Among the players are to be found a Wall Street clerk, a barber, a painter, a candy-maker, a plumber, a launderer, a butcher, a school teacher, a lawyer, and an architect. Only one power—music—keeps together this strange mixture of races and interests. Neither religious, nor political differences matter when they begin to play.

Supplies Music for East Side

Many free Sunday night concerts have been given in the House Auditorium, and the orchestra has appeared in concert in

other neighborhood centers, in New York City and in New Jersey. Three subscription concerts were given in Carnegie Chamber Music Hall, and several concerts were given in John Jay Park, which lies just in front of the Settlement, on the bank of the river.

When this year the City was unable to provide the full quota of park concerts it was the East Side that suffered most. The Neighborhood Symphony Orchestra stepped into the breach and provided twelve successive Tuesday night outdoor concerts on the terrace fronting the Settlement. The audience sat on the grass on the park benches, along the river front, on the roofs and in the windows of the neighboring models tenements, the John Jay, the Vanderbilt, the Suburban Homers and the Junior League Hotel. To the inmates of Blackwell's Island, across the river, the music must have been a source of comfort.

Overtures, symphonies and other very fine orchestral music is practised and performed by this orchestra. That a number of the players acquire sufficient skill and experience to qualify them to accept lucrative positions in hotel, theater and concert orchestras makes the society of additional value as an orchestral training school.

Movement Should Widen in Scope

What is being done by the East Side House Settlement and the Neighborhood Symphony Society can be accomplished in other localities, and cities of America. Settlement organizations have been the pioneers in many of the essential activities of life that have already been taken over by the larger municipalities. District nursing, medical aid in the public schools, parks and playgrounds, sane tenement house regulations and other progressive and constructive legislation are the results of the unbending and unyielding energy of settlement workers. The settlement and its activities stand as the interpreter between the Old World and the New. Eventually the public and

[Continued on page 10]



CINCINNATI SYMPHONY ORCHESTRA

Established 1893

Dr. Ernst Kunwald, Conductor

There can be no doubt that the enthusiasm of the gathering in Orchestra Hall was well deserved. It was enthusiasm which must have brought a sense of expansion to the conductor's soul.—BOROWSKI—Chicago Herald.

KLINE L. ROBERTS, Manager

12 Times-Star Bldg., Cincinnati

NEIGHBORHOOD ORCHESTRA RAISES IDEALS OF YOUNG

[Continued from page 9]

private schools of this country, the grade and high schools, will include music in all its branches and activities as part of the regular course, both for its cultural and its vocational value. However, until the municipality itself is ready to do this, until the cities themselves can encourage a condition similar to that which has long existed in Europe, the work must be carried on by individuals.

Ennobling Influence of Music

Take the child off the streets. Give it an opportunity to express itself in healthy, normal surroundings. Music will carry its ennobling influence into

the life of the child and into the home. It will help make better and more useful citizens out of the youngsters. We all need companionship. It is far better for the youngster to get his companionship in the music room than on the street corner.

Jacques L. Gottlieb, director of the East Side House Settlement Music School and conductor of the Neighborhood Symphony Orchestra, is one of New York's pioneers in settlement music. As violinist, teacher, musical director, conductor and social worker he has achieved effective results.

It was at the age of seven (1895) that he first appeared as violin soloist in

concert with a younger brother (now deceased) and several sisters in the old Chickering Hall in New York City. At the age of thirteen Mr. Gottlieb organized the Verdi Amateur Orchestra at the Alfred Corning Clark Neighborhood House.

In 1903 he organized an orchestra at the Henry Street Settlement, giving his services gratis. In 1912 Mr. Gottlieb went to Pueblo, Col., at the request of Dr. Frank Damsch and accepted the post of director of the Master School of Violin Playing, affiliated with the Pueblo Conservatory of Music. In 1914, after two successful years in the Middle West as soloist, teacher, conductor and lecturer, Mr. Gottlieb returned to New York City.

At this time Mr. Gottlieb's attention was called to the struggling attempts of the East Side House Settlement to create a music school inspired along the lines of the Music School Settlement on Third Street, New York, of which organization David Mannes was for many years the musical director and a member of whose faculty Mr. Gottlieb had been for a number of years. Mr. Gottlieb at once saw the possibilities of a monumental work in a district inhabited by a population of no less than seventeen nationalities, most of whom carried with them to America the heritage of musical tradition, and organized the Neighborhood Symphony Society, which has enjoyed an active career since.

PROVIDENCE FLOCKS TO GALLO'S OPERA

Largest Houses in Local History Greet Early Season of San Carlo Artists

PROVIDENCE, R. I., Sept. 18.—A brief visit by the San Carlo Opera Company before the opening of the musical season proved extremely popular. This is the third consecutive year that this organization has given Italian opera here. At the three evening performances all records for opera attendance in this city were broken. The seating capacity of the Providence Opera House was unequal to the demand.

The operas given were "Gioconda," "Lucia di Lammermoor," "Trovatore" and "Tales of Hoffmann," the latter a matinee performance. Manager Gallo has dependable artists, a competent chorus and fine new scenery and costumes. It is a stronger company than has visited us in previous seasons.

Mary Kaestner as *Gioconda*, Mme. Vaccari as *Lucia* and Miss Darclee as *Leonora* and the contraltos, Madalena Correnno and Mlle. Podgio, all earned distinction in their roles. Salazar and Corallo, tenors; Antola, baritone, and Dibiasi, bass, also gave excellent performances. Arrangements are under way for a return engagement. A. P.

Orchestral and Recital Engagements for Frances Nash

Frances Nash, the young American pianist, has been secured for return engagements with two orchestras with which she appeared last season and is making first appearances with two additional symphony organizations. Miss Nash will be heard in recital at Aeolian Hall, New York, Oct. 10, and soon thereafter will fill engagements in Boston, Syracuse, Rochester, Oxford, Chillicothe (municipal concert course with Emilio de Gogorza), Chicago (two engagements), Milwaukee, Cedar Rapids, Dubuque, Omaha, Kansas City, St. Louis and other mid-Western points, where she will remain till after the holiday season. Later she will be heard for the first time in Worcester and Cambridge, make a return appearance in Detroit and will give recitals in Green Bay and Duluth, continuing West by way of Laramie and

Denver. Miss Nash will close her cottage at Heath, Mass., on the last of this month and return to New York, making her residence at the Plaza Hotel. Her tour is under the personal direction of Evelyn Hopper.

CHILDREN HEAR FAMOUS DIVA

Schumann-Heink Sings for Youngsters in Oregon Town

TACOMA, WASH., Sept. 13.—Sadie McMurtrie, who is musical director in the Logan School, has returned to Tacoma after having spent the past weeks of her vacation in Oregon. Returning from a visit in Roos Bay, she stopped at Dallas, where she had the pleasure of meeting Mme. Schumann-Heink. The famous prima donna is contemplating the purchase of an 800-acre farm near Dallas, where she may spend her vacations and eventually live the year round.

At her request the children of Dallas gathered on the courthouse square to meet her. Each child carried a bunch of flowers, and as the famous singer appeared they welcomed her with the words of "My Country 'Tis of Thee." Mme. Schumann-Heink hugged and kissed as many of the children as she could and then sang, the accompaniment being played by Miss McMurtrie. In answer to the request of the children she chose "Way Down Upon the Suwannee River." As she sang "All this world am sad and dreary" her voice rang with pathos, for then she was the bereaved mother mourning for the loss of her son. Mme. Schumann-Heink's advice to Miss McMurtrie was "to teach the children to sing; it means so much to them and others."

A. W. R.

Adele Kätz Gives Benefit Recitals at Kennebunkport, Me.

Adele Kätz, a successful young American pianist, has spent the summer in Kennebunkport, Me., where she gave several recitals for the benefit of the crippled children of New York and for the Cincinnati Fresh-Air Fund. Miss Kätz plans to give a New York recital this fall, probably at Aeolian Hall.

Dedicates Song to Mme. De Moss

Liza Lehmann has written a song, "Good Morning, Brother Sunshine," dedicated to Mary Hissem de Moss. Mme. de Moss, who has just returned from a vacation in Maine, will use the song in recitals.

TO GIVE BOSTON ARTISTS A CHANCE

W. R. Macdonald Will Introduce Several in Copley-Plaza Musicales

BOSTON, Sept. 14.—Society circles and the music world generally are marking their appreciation of the interesting musicales to be given at the Copley-Plaza Hotel this coming season by W. R. Macdonald, the Steinert Hall concert manager. The engagement of Ernest Schelling is one of particular interest, as, apart from his musical gifts, Bostonians regard him almost as one of themselves because of his marriage to Susie Draper, a niece of one of the most prominent members of the Somerset Club. Then the increasing frame of the Russian Symphony Orchestra makes its engagement a coup for the series.

But perhaps the most interesting of all the innovations is that these musicales give Mr. Macdonald an opportunity to prove his pet hobby. There is one subject on which the Boston manager always talks with a great deal of warmth and enthusiasm, namely, the fact that in Boston there are a number of splendid artists who, for some reason or another, rarely gain recognition in their own city although they are widely sought elsewhere. Therefore, it is the intention of Mr. Macdonald to present during the series of musicales at the Copley-Plaza not only the world's greatest artists, such as Mme. Barrientos, Martinelli, Mme. Edvina, Willem Willeke, Ernest Schelling, Lada, the famous dancer with her own orchestra, the Russian Symphony Orchestra, etc., but also to afford the opportunity of appearances to some of the younger and gifted resident Boston artists. Three of them he has already booked, namely, Bernard Ferguson, the baritone; Raymond Havens, a brilliant young pianist, and Albert Stoessel, the violinist. These artists are already known to a limited circle of Boston musical people, but the larger audiences at the Copley-Plaza will bring them to the notice of a much wider field. Mr. Macdonald has many friends in Boston in musical and social circles and the response to his preliminary announcement which has just been issued is already a generous one.

W. H. L.

Seek Additional Members for New York's Community Chorus

Many inquiries regarding registration for membership have been received by the New York Community Chorus as a result of the "Song and Light" Festival recently held in Central Park, and the general invitation is renewed to all who wish to become members of the chorus and to become associated with its future activities. As heretofore, no vocal tests or previous vocal experience are required on the part of members, the desire to sing for the joy of singing being the only qualification necessary. Members will be notified of the time of re-

hearsals and the nature of events to be undertaken. Names and addresses are to be sent to Barnett Braslow, executive secretary, Community Chorus, 70 Fifth Avenue, New York.

Boston Symphony Concerts in New York

The Boston Symphony concerts in Carnegie Hall, New York, will be given on Thursday evenings and Saturday afternoons this season, as usual. The dates are Nov. 2 and 4, Nov. 30 and Dec. 2, Jan. 4 and 6, Feb. 15 and 17 and March 15 and 17. Dr. Muck will again have charge of the concerts.

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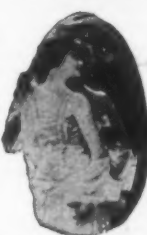
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ECHOES OF MUSIC ABROAD

Tullio Serafin to Conduct Dal Verme's Autumn Season—Bavagnoli Returns to Italy to Join His Regiment—Pantomime Recently Revived Gave Distinguished London Conductor His Start—Armand Crabbé Sings "Beckmesser" in Buenos Ayres—Ysaye Plays for His Fellow-Belgians on the Firing Line—Germany Mourns Her Greatest Brahms Interpreter—Carmen Melis Not Engaged for Chicago Opera Company

ITALY will be almost as abundantly provided with opera during her second year of war as in normal times. The boot-shaped country's world of singers has not yet begun to show the gaps that have been made in the other belligerent countries' available supply of Opera heroes, so that, although there may be serious enough difficulties in securing enough good chorus material, there are still plenty of capable leading tenors and baritones to be had when a company is forming.

The Teatro Dal Verme in Milan has just announced its autumn season. With the exception of three French operas, the repertoire will be limited to Italian works. "Louise," "Werther" and "The Damnation of Faust" are the exceptions. "Cristoforo Colombo," "Loreley," "The Secret of Suzanne," "The Girl of the Golden West," "Tosca," "Madama Butterfly," "Conchita," "Zaza," "La Traviata," "Trovatore" and "Rigoletto" have been chosen to represent home industry in opera-making.

Conspicuous in the company will be Carmen Melis, who will sing *Louise* and the name part of "The Girl of the Golden West." It turns out, by-the-by, that, contrary to reports recently published, this soprano has not been engaged as yet for the Chicago Opera Company's new season. Just now she is resting at her home near Genoa.

Other leading members of the Dal Verme company will be Ester Mazzoleni, the soprano, the tenor Viglione Borghese and the baritone, Bernardo de Muro. An old Metropolitan friend, Pini Corsi, is also with them. One of his rôles will be that of the servant in "The Secret of Suzanne."

The conductor-in-chief is to be Tullio Serafin, who was the subject of many rumors hereabouts for a short time a year ago, pointing to the probability of his succeeding Toscanini at the Metropolitan.

AFTER a summer experience with an opera that came to grief in Buenos Ayres, following his first season at the Metropolitan, the conductor, Bavagnoli, has reached Milan again. He will not come back to New York this season, as he has been called to the colors.

WITH the revival of "L'Enfant Prodigue," or "Pierrot the Prodigal," as it is called this time, as the unique novelty of the early theatrical season in New York, it is of special interest to learn that Landon Ronald, the well-known London conductor and director of the Guildhall School of Music, began his professional career as the pianist for the original London production of that fascinating French pantomime, twenty-five years ago.

As everyone knows who has seen "Pierrot," an accomplished pianist is essential for the score provided for the pantomime, and the story of how Ronald got his first opportunity, soon after leaving the Royal College of Music, "as an excellent pianist, a fair violinist, a composer of some pretty songs, and equipped with a large knowledge of the orchestra and orchestral music through having played first violin in the college orchestra for a considerable period," runs thus, as quoted by Cuthbert J. Hadden, in "Modern Musicians":

"I received a letter from a fellow-student saying that he had heard that a pianist was wanted to play the difficult pianoforte part in 'L'Enfant Prodigue,' which was then at the height of its success at the Prince of Wales's Theater, and would I go to see Alfred Moul in Sackville Street about it.

"I attended the trial which was to be held next day at the theater. The composer was there, poor Charles Lauri, Mr.

Moul and about twenty other poor devils of pianists, one worse than another! My turn came, and I played very well a Liszt Rhapsody. My triumph was immediate, and I was at once made to play from sight some of L'Enfant Prodigue. Poor Lauri so completely lost his head

are Melba's accompanist everywhere." And the next time she toured America he became known to the public here as her accompanist.

ONE feature of the season at the Colon in Buenos Ayres this summer of



Leopold Auer's Violin Class

Before Edith Bowyer Whiffen, the American pianist, recently left Russia she was entrusted by Leopold Auer, the noted violin pedagogue, with the above photograph, which he wished to have reproduced in MUSICAL AMERICA for the benefit of his American admirers. Those seen in the picture are as follows: Top row, left to right, Richard Burgin, Dania Chassovitina, Jascha Heifetz, Christian Thaulow, Beatrice Horsbrough, Roda Backhaus, Henri Neuscheller, Greta Sillén, Lelf Halvorsen, Rosa Mary Cooper. Second row: Maria Coryn, Jaroslav Siskovsky, Thelma Given, Wanda Bogutzka-Stein, Prof. Auer, Dorothea Lambert, Margaret Berson, Lola Larsen. Lower row: Max Rosen, Paul Stassevitch, Samuel Pevsner, Hans Hansen, Toscha Seidel. It will be remembered that Mrs. Whiffen was the accompanist for Yvonne de Tréville on one of her recent tours. Mrs. Whiffen's husband is a representative for the Associated Press in Petrograd.

that in a loud whisper I heard him tell Moul not to let me go out of the theater and to settle with me there and then.

"I had not idea of my value, and scarcely realized what a salary meant. Whatever I got I knew I should have for pocket-money, and before I overheard Lauri's remark I began to see visions of two golden sovereigns per week to spend as I liked! When Moul eventually, however, began talking terms, and got me into a corner by insisting on my stating how much per week I required, without a moment's hesitation I answered 'ten pounds' (fifty dollars). What possessed me to do so, or how I had the effrontery, still remains a mystery to me, and when I was offered eight (forty dollars) instead of being kicked out of the theater, I was scarcely able to find my voice to say 'Yes.'"

Ronald played "L'Enfant Prodigue" over 400 times. Then he determined to become a conductor. But he was not yet done with the piano, and after some experience as *maestro del piano* at Covent Garden, he met Nellie Melba, who asked him to study Massenet's "Manon" with her. He studied the vocal score all night, without going to bed, and arrived at Melba's hotel at 10 o'clock next morning, knowing the work practically by heart. The singer became enthusiastic during the rehearsal, and said, as Mr. Ronald left her: "Don't forget that you

special interest to New York opera-goers of old Manhattan and Hammerstein days and Chicago opera-goers of more recent date was the appearance of Armand Crabbé in a Wagnerian comedy rôle. The Belgian baritone was the *Beckmesser* in the performances of "Die Meistersinger" and it is very evident from the press commendation he received for it that he made a conspicuous success with the rôle.

Another addition to his repertoire was the rôle of *Count Gil* in Wolf-Ferrari's "Secret of Suzanne," in which also he seems to have won a gratifying success. Other operas in which he appeared at the Colon were "Samson and Delilah," "The Huguenots" and Massenet's "Manon."

EUGENE YSAYE has been playing for the Belgian Tommies. At the invitation of his king and queen, he and Lionel Tertis, one of the most distinguished viola players of the day, who is a fellow-countryman of Ysaye's, visited the Belgian front recently.

One particularly interesting concert they gave was staged in the middle of a large field, at a field camp, where the men were the reserves to a first trench, not far from the enemy's lines. Tertis writes of it in an English periodical in this fashion: "We found the officers

dining in a wooden shanty, with wooden benches made by the soldiers. There were two long flowing curtains made of sand-bag canvas in the middle of the room draped back with string. Outside the shanty there were, I should say, about 600 soldiers waiting for the music. It was all quite extraordinary. In the first place, we played in the open air and, secondly, there was no piano.

"We began with a Mozart Quartet—Ysaye, his son, Doehaerd, and myself—to which the soldiers listened most attentively and applauded enthusiastically. After this Ysaye played solos, the rest of us accompanying as best we could 'pizzicato.' We then played all the national airs, Ysaye beginning with 'God Save the King' (the soldiers standing at attention all the time through all the different airs), and finally, I struck up 'Tipperary.' The soldiers simply went wild."

AND, speaking of music in the war charities, this little "human interest" story contained in a letter from a British soldier serving in France and quoted in London *Musical News* is well worth repeating: "The Saxons used to have a chap with them named Paul, who had a lovely voice and used to sing all the latest songs. He was easily heard in our front trenches, and his songs were enjoyed by our fellows as well as by the Germans.

"One day, when things were quiet, there were no songs to listen to, and one of our men called out to the Germans: 'Tell Paul to sing.' Back came the answer, preceded by a string of guttural German curses: 'You shot Paul yesterday.'"

WHEN Fritz Steinbach died in Munich on the 12th of last month Germany lost the man who was generally considered by his fellow-countrymen the ablest interpreter of Brahms symphonies. He paid one visit to New York to conduct two or three concerts of the New York Philharmonic Society one season when that organization was trying out the prima donna conductor system, but the critics here did not enthuse over his readings to quite the extent that was

[Continued on page 12]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

customary on the part of their *confrères* in Europe.

But in those days the Philharmonic was not what it is now, and Steinbach was accustomed to playing on one of the finest orchestral bodies in Germany, the celebrated Meiningen Court Orchestra, a unique hobby of the Duke of Saxe-Meiningen, now unfortunately disbanded.

Steinbach, who was a native of Baden, received his musical education in Leipzig at the Conservatorium and first became conductor of the Municipal Orchestra of that city, after which he went to the

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Mayence Opera. It was after taking up his post at Meiningen, however, as conductor of the orchestra which his predecessor, Hans von Bülow, had developed to a high degree of perfection that he won his spurs. Brahms was his special interest, and he was fortunate enough to be "coached" by the composer himself, who was a frequent visitor at the Meiningen ducal court.

"When in 1902 Steinbach came with the Meiningen Orchestra to London and gave all four symphonies, his readings," says the *Monthly Musical Record*, "were so full of life and fire that not only the worshippers of Brahms, but even those whose attitude toward the composer, if not hostile, was more or less lukewarm, were carried away by the masterly interpretations."

A few years ago Steinbach left Meiningen to become conductor of the Gürzenich Concerts in Cologne. For the past year or so he had been in poor health, and he had long since given up all intention of accepting any very arduous position again.

* * *

NOT only is the little Somerset town of Glastonbury a sort of embryonic Bayreuth for England as the home of a national temple of music drama in the making, but it is also assuming some-

thing of the folk character of an Oberammergau in that its citizens, both children and adults, are being trained to take part in the public performances.

It is evidently the fact, as the *London Times* points out, that the Glastonbury festival institution has gathered strength from having to fight every inch of its way. Since the prospect has vanished of a ready-made theater in which anything could be done with a ready-made company dreams have had to be shaped to possibilities. And now the cheerful band of enthusiasts at Glastonbury realize what a good thing this has been. The elaborate choral writing of Rutland Boughton's first music drama has given way to a more direct style; the drama planned by Reginald Buckley is being moulded to a more practicable scheme. Citizens of Glastonbury who never trod the boards before are learning to sing, to act, to speak. Christina Walshe takes a piece of colored linen, paints it with a bold design and in a trice it becomes a Queen's robe; Margaret Morris and her lieutenants have discovered the children of the town to be fairies, nymphs, watersprites and elves. "Thus this operatic experiment is shedding the artificiality inseparable from the big opera houses, and is taking on something of a national folk spirit, by reason of which it may hope to obtain a footing among the people and to grow as a popular movement may grow."

* * *

CLAUDIA MUZIO, who is to be heard in this country as a member of the Bracale Opera Company in the course

of the new season, is becoming one of the most popular of Italy's younger artists. She had a Covent Garden debut, it will be recalled, during the last "grand" season at London's traditional home of opera.

Lately she has been singing at a special autumn season at the Teatro Donizetti in Bergamo and now she is about to begin an engagement at the Politeama in Genoa, where she will have the leading parts in "Lorelei" and "La Traviata."

J. L. H.

Frieda Hempel's Singing Charms English Soldiers at Kirkwall

When Frieda Hempel, coloratura soprano of the Metropolitan Opera Company, recently sailed from Christiania the boat was taken into Kirkwall by the British. The authorities kept a watchful though respectful eye on the Berlin prima donna. The second night in Kirkwall there was a concert on board, at which Miss Hempel sang. The British listened to her beautiful voice and they were so charmed that they told Miss Hempel the freedom of the port was hers during her enforced visit. The next evening at the request of a young officer she sang "The Last Rose of Summer" and "Annie Laurie" for an encore. This figuratively brought the garrison to her feet.

The Little Symphony, the miniature orchestra conducted by George Barrère, will give its first concert at the Cort Theater, New York, Oct. 31.



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Music-Starving Poor of Chicago Slums Hear Free Concerts



Photo by Kaufman & Fabry Co., Chicago.

The Chicago Band in Washington Park Playing to Melody-Loving Crowds of Chicago's Ghetto. William Weil Is the Conductor

Bureau of Musical America,
Railway Exchange Building,
Chicago, Sept. 18, 1916.

THE Chicago Band, William Weil, conductor, has finished its summer season of public concerts, playing fifty-one times in sixty days. Every one of these concerts was free to the public and some of them were played to enormous crowds. There was usually no way to determine the number of listeners except by a rough estimate, but in one case, on the

grounds of the Hebrew Institute, the automatic counter at the gate registered more than 8000 persons who came to hear the concert. This crowd was not an unusually large one. It came entirely from the Ghetto, and the concert appealed directly to people who cannot afford paid concerts, to children who usually find their highest form of musical enjoyment in a hurdy-gurdy and to whom a barrel-organ is divinely melodious.

The concert in Washington Municipal Playground was typical. Across the street is the Chicago Commons, a social

settlement which antedates Hull House. Next to the square is the Washington School district. The huge playground was packed with people, the children climbing on top of the swings and other playground paraphernalia to get a better view. The street was packed solidly for a block, for nowhere are the Chicago Band's concerts appreciated more than by the music-loving Italians of this district.

Perhaps the most interesting work the band has done this season, because it appeals directly to the whole people of Chicago, is the small number of concerts

it has played on Chicago's great new municipal pier. Only a dozen concerts were given there, because the Harbor Board made its arrangements too late to obtain the band's services in the earlier part of the season, but these concerts were played to thousands and thousands of people from all parts of the city. It is expected that the Harbor Board will make its arrangements for next summer early enough to have the Chicago Band concerts on stated dates all through the season, and not only at the fag end of summer, when the necessity for them is not so great. F. W.

VATICAN QUARTET WILL TOUR HERE

**Soloists of Sistine Chapel Choir
in First Appearance Away
from Rome**

An event of unique interest in the United States is the announced appearance, for the first time outside of Rome, of the famous soloists from the Sistine Chapel Choir—an institution of the Vatican now sixteen centuries old. This organization enjoys fame as a highly developed quartet of male voices. The tour will comprise important cities of the United States and Canada. Owing to the fact that these artists are expected to return to Rome in time for the important sacerdotal celebrations during Holy Week, the tour is limited to one hundred concerts.

The singers composing the quartet are Alexander Gabrielli, the famous male soprano and principal soloist of the Sistine Choir; Luigi Gentili, contralto, whose voice is said to be of exquisite quality; Ezio Cecchini, tenor, who for some years has declined offers from prominent managers of grand opera, and Mariano Dado, a basso of genuine authority. These singers will be supported by Albert Cametti, precentor of the Sistine Chapel Choir, a pianist and organist of rare ability.

The programs offered by these artists will include sacred classic and operatic numbers, by such composers as Palestrina, Michi, Perosi, Antolisei, Bach, Handel, Gounod, Mendelssohn, Marcello, Jomelli, Saint-Saëns and others.

The quartet's first appearance in America will be at Carnegie Hall in New York. The artists will appear under the direction of the Lyric Concert Company, of 220 Fifth Avenue, New York.

Fritz Kreisler is to give his first New York recital of the season in Carnegie Hall Saturday afternoon, Oct. 14.

McCORMACK PICKS 78 AMERICAN SONGS

**That Number Chosen from 600
by Tenor—A Tribute from
Japan**

John McCormack has received nearly 800 new songs since the opening of his last tour in October, 1915. They have come from all parts of the world, and in many languages, though, quite naturally, American composers are sponsors for a very large percentage.

Mr. McCormack has been pleased to note a decided improvement in the standard of the American songs. Out of a total of 600 native products he has selected seventy-eight numbers, which he will use at his concerts during the coming season. More than 200 were put aside in a place reserved for "possibilities" on first hearing. During the pre-

ceding year Mr. McCormack was unable to select more than twenty-five songs out of a total of 500.

Among the letters accompanying the manuscripts, none was more appreciated than that which came from Prof. Yamanashi of Tokio, Japan, who took occasion to say:

"I am taking the liberty of sending you two original songs in the English language; none of them may be available for your use, but I feel that you will at least appreciate the spirit which prompts one so far away to add his little tribute. I have heard you sing many, many times, though I have never attended any of your concerts, for I am the possessor of forty-five of your records. That I may understand them the better I have labored diligently to gain a mastery of the English language, and you, more than any one else, have taught me to appreciate its beauties."

Isadora Duncan has been telling South Americans that their understanding of art is negligible, which is exactly what she told us in this country a season or two ago.

COMMUNITY FESTIVAL SUCCESS IN COLD

Program of Rochester's Annual
Event Pleases Despite Low
Mercury

ROCHESTER, N. Y., Sept. 20.—The Fall Festival, given by the Festival Chorus, Oscar Gareissen, conductor, under the auspices of the Department of Parks, which was instituted last year as an annual event, took place on Saturday evening, Sept. 16, at Exposition Park. The unduly cold weather reduced the attendance and proved very trying for the musicians and singers.

The chorus was accompanied by the Park Band, under Theodore Dossenbach, and band and chorus being placed on a stand erected on the horse-show grounds in front of the big grandstand. The beautiful lighting designed by Claude Bragdon for the "Song and Light" concert given by the Community Chorus in August was used again by the city, in addition to many Japanese lanterns and colored electric lights. The band played familiar airs, including selections from Flotow's "Martha" and Balfe's "Bohemian Girl." The Festival Chorus again showed its good training and finish.

The chorus numbers were the march and chorus from "Carmen," "The Vintage Song" from Mendelssohn's "Lorelei" for men's voices, the "Kermesse" from "Faust," "British Folksong" arranged by Percy Grainger and hummed without words, an old Russian folksong, "In the Fields"; two Irish airs, "The Last Glimpse of Erin" and "The Harp that Once Through Tara's Halls," and a patriotic number, "To Thee, O Country." M. E. W.

Mme. Joel-Hulse Heard in Bridgeport Recital

Mme. Lealia Joel-Hulse, contralto, appeared before an enthusiastic audience at Colonial Hall, Bridgeport, Conn., recently in a concert program with associated artists, Rhey Garrison of this city at the piano and Signor Patruzzi, the Italian cellist, under the auspices of the Patriots of America. Mme. Hulse formerly lived in Bridgeport. She made splendid use of a rich contralto voice and sang artistically numbers in German and English.

Lillian Bradley Gives Recital at Lenox, Mass.

Lillian Bradley, soprano, gave a recital recently at the Curtis Hotel, Lenox, Mass., for which Evelyn Lowrey of Lenox was accompanist. Miss Bradley sang with beautiful quality and style. She was also heard in the Red Lion Inn, Stockbridge, and at Hotel Aspinwall.

Art of Hartmann Grounded on Profound Musical Understanding

OF the violinists who will be before the American public during the coming season, none deserves deep-grounded appreciation and success more than Arthur Hartmann. For he represents the mature artist, a musician of profound understanding, an aesthete of sensitive qualities, whose musical interpretative powers have been lauded on two continents.

Mr. Hartmann defies the appeal of the sensational; he has his ideal and will not flinch from it. Having given his life to the study of his art—and his art embraces much more than violinistic performance—he has no sympathy for the mere virtuoso of an instrument. A noble command of his instrument, backed by a superb musicianship, and a keenly analytical mind, a ruthless critic of the cheap and banal in its sentimental aspects, he plays with a mastery that has brought him praise from the critics of the press in France, Germany, Austria, the Scandinavian countries—where he enjoys extraordinary popularity—and in America. His friendship with Debussy has been an inspiration to him. Recently

he received a long letter from the composer of "L'Après-midi d'une Faune." And when that master wrote him after one of Mr. Hartmann's recitals in Paris: "Your art, which, at times, is greater than all music!" he was not expressing a friendly bit of flattery, but an opinion couched in terms of conviction. Those who know Debussy will realize what it means for him to make such a statement.

Mr. Hartmann has appeared as soloist with many of the leading symphonic orchestras in America and with virtually all of prominence abroad. His repertoire contains the masterpieces from Bach to Brahms and Saint-Saëns, including the concertos, sonatas and shorter compositions of the classic, romantic and modern composers. On his coming tour he will make familiar many of his own transcriptions from the old masters, transcriptions which vie with those of Fritz Kreisler in being the most artistically made of all violin transcriptions of our day. He will also present a set of Russian compositions of his own transcription, which are shortly to be published by Breitkopf & Härtel. Mr. Hartmann's tour is being directed by Harry Culbertson, the Chicago manager, who reports a busy season for him. A. W. K.



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SEES SPREAD OF UNIFORM SYSTEM OF MUSIC STUDY

Mr. Sherrard at New Castle (Pa.) Lecture Cites Nation-wide Adoption of Progressive Series

NEW CASTLE, PA., Sept. 19.—The aims of the countrywide standardization system of teaching music were explained last night to a large audience in the Patterson School of Music auditorium by Robert Andrew Sherrard, associate of the American Guild of Organists and organist and choir director of the First Presbyterian Church, Johnstown, Pa., in a piano recital and lecture on the "Ideals of Musical Education."

M. S. Molloy of Pittsburgh, Pa., special representative of the Art Publication Society, publishers of the Progressive Series, the correlated system of music study, was introduced to the interested audience. It was explained at the lecture that heretofore one thousand good teachers meant one thousand different methods and that by the Progressive Series system study of the elements and the writing of music go hand in hand. Paul Browne Patterson of the Patterson School of Music also introduced Frank E. Smith of Irwin, Pa., a teacher of the series and the only man who had made one hundred per cent in the course.

Mr. Sherrard cited the Cincinnati College of Music and Conservatory, the Cornell University Summer School, the von Ende School, New York; the Sternberg School, Philadelphia; the Pittsburgh Musical Institute and Indiana State Normal School as proof of the standardization movement's success and called attention to the fact that the high schools of New York City, Cincinnati, Pittsburgh, Buffalo and elsewhere are giving major credits for music study under private teachers, basing examinations on the Progressive Series.

Unique Pittsburgh Recital for Miss Pelton-Jones, Harpsichordist

Frances Pelton-Jones, the well-known harpsichordist, has been engaged for a recital before the Tuesday Musical Club of Pittsburgh on Nov. 7. For this occasion Miss Pelton-Jones has arranged a unique program, embracing compositions by Italian, French, German, English and Viennese composers of the seventeenth and eighteenth centuries. In addition to her own solo groups she will appear in ensemble numbers with artist-members

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of the club, violinists and singers. The whole program is to be picturesquely costumed in the manner of the period and nationalities represented. Mrs. Charles Edward Mayhew, wife of the well-known Pittsburgh baritone, is president of the club.

Carl Hahn to Open New Studio

Carl Hahn, conductor of the New York Arion and Mozart societies, will open his new studio on Oct. 5 at the Hotel San Remo, New York. Mr. Hahn is well known as a composer and as coach of singers.

A. W. Lillienthal Returns to New York

A. W. Lillienthal, the well-known teacher of theory and composer, has returned to his studio at 60 West 129th Street, New York, to resume instruction. Mr. Lillienthal, with his family, spent the summer at Avon, N. J.

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"NOON-HOUR MUSIC" FOR GOTHAM TOILERS

Battery Park Concerts Luncheon
Diversion for Throng of
Business People

A novel form of entertainment was provided for business people of lower Manhattan in the first "noon-hour concert" at Battery Park last Monday at 12.30. All were invited to attend, and more 1000 took advantage of the opportunity to relieve the tension of a strenuous day's toil.

Under the auspices of the "Music in the Home" page of the *Evening Mail*, the following program was given by Edith Hallett Frank, soprano, and Angelo Boschetti, baritone, accompanied by Miss Philbrick:

Duet, "Si Vendetta," Verdi, Miss Frank and Mr. Boschetti; "Toreador's Song" from "Carmen," Bizet, Mr. Boschetti; "Se Seran Rose," Arditia, Miss Frank; "Zaza," Leoncavallo, "The Sunshine of Your Smile," Ray, "La Scapato," Mattel, Mr. Boschetti; "Happy Song," del Reigo, "My Ain Folk," Lenon, "Morning," Speaks, Miss Frank; "Rolling Down to Rio," German, "Somewhere a Voice Is Calling," Tate, "Funiculi-Funicula," Denza, Mr. Boschetti; "Musetta's Waltz Song" from "La Bohème," Puccini, Miss Frank; Duet, "Barcarolle," from "Tales of Hoffmann," Offenbach, Miss Frank and Mr. Boschetti.

All who would have other similar concerts during the next two or three weeks have been urged to send contributions for the "Battery Park Noon-Hour Concerts Fund" to the editor of the "Music in the Home" page of the *Mail*, which will arrange for as many concerts by as great a variety of artists as the amount of the fund permits.

Carolyn Beebe Plays for Summer Colony at Mystic, Conn.

Carolyn Beebe, the pianist, has had a delightful rest in Mystic, Conn., but she broke into this rest on Sept. 9 by giving a recital in response to a request from the residents and summer colony of that place. Miss Beebe's success was so emphatic that the audience urged her to make her recitals an annual event. The program included:

Gluck-Saint-Saëns Caprice sur les Airs de Ballet; three Shumann numbers, Novelette in E major; Romance in F Sharp Major and "Traumes Wirren"; three works of Chopin, Nocturn in G Minor, Gavotte in A by Gluck-Brahms; Preludes; "Minstrels" and Prelude, "La Fille aux Cheveux de Lin," by Debussy and "Caprice Espagnol," by Moszkowski.

Massachusetts Organist Weds

Katherine Garratt, organist of the Episcopal Chapel in Blackinton, Mass., and John Joseph Helem of Adams, were married in the chapel recently by Rev. Robert R. Carmichael. W. E. C.

Dr. Kunwald to Present Three American Works This Winter

Cincinnati Symphony Head
Seeks Other Native Composi-
tions—To Invade the East

A SEASON rich in musical potentialities looms ahead for the Cincinnati Symphony Orchestra, to judge from the ambitious winter schedule sketched out for *MUSICAL AMERICA* by Dr. Ernst Kunwald, the conductor of the organization, upon his arrival at the Hotel McAlpin last Thursday.

Dr. Kunwald's list of offerings for performance in Cincinnati and his approaching descent upon New York and Boston teems with material already tempered in the orchestral forges of other conductors, with a foremost place for three American compositions. To let Dr. Kunwald speak for himself:

"I have already selected two notable American works," he said, "and I am soon to decide upon the third native work. It goes without saying that I will give all possible consideration to American productions. Loeffler's 'Pagan Poem' for piano and orchestra is pleasing and representative; Carpenter's 'Adventures in a Perambulator' I had intended to present at the last Festival. I find it strikingly original. Another novelty I have chosen is the Schönberg symphonic poem, 'Pelléas and Mélisande,' of his earlier and gentler period—his best work."

The other novelties are Sibelius' Second Symphony and "Swan of Tuonela"; Strauss' "Don Quixote"; Mahler's Fifth Symphony; Reger's Romantic Suite; Klose's "Elfenreigen"; Glazounov's symphonic poem, "Spring"; Berlioz's "Harold in Italy" and "King Lear" Overture; Bruckner's Seventh Symphony; Debussy's "La Mer"; Brahms, Serenade in D Major; Tchaikowsky's "Francesca di Rimini"; Cherubini's "Anacréon"; Lalo's "Namouna" Suite and "Le Roi d'Ys" Overture; Dvorák's "Husitska" Overture and Goldmark's "Sappho."

Second Baptist Church Choir Now Largest in Rochester

ROCHESTER, N. Y., Sept. 20.—The Second Baptist Church, after preliminary work of some four years, has now a choral organization larger than any other church in the city, consisting of two hundred members and organized after the pattern of the Third Presbyterian Church of Chicago. The various choirs consist of the mixed choir, the men's choir, the children's choir and the quartet. The organist, Alice Carlotta Wyssard, and the choir director, Jay Mark Ward, are finding the numerous rehearsals both interesting and absorbing, and the music is proving an attraction to the



Dr. Ernst Kunwald, Conductor of the
Cincinnati Symphony Orchestra

"We are to have a record number of tours this season," said Dr. Kunwald, "four in addition to the customary itinerary and the first visit to the Eastern cities. The Cincinnati season is to include fourteen pairs and ten popular concerts, beginning Oct. 27 and 28. Three American artists are among the soloists, Eddy Brown, Ruth Deyo, who is to play the Loeffler work, and Anna Case. The other soloists are Josef Hofmann, Fritz Kriesler, Julia Culp, Emil Heermann, Carl Friedberg, Harold Bauer, Pablo Casals, Yolanda Méro and Melanie Kurt."

Dr. Kunwald looks none the worse for his enforced American summer, although he confesses an inner yearning for continental capitals. With Mrs. Kunwald, he has been in relaxation for fifteen weeks at his Lake Placid (N. Y.) summer place. Dr. Kunwald said that the personnel of his organization is practically unchanged. After a few busy days in the metropolis Dr. and Mrs. Kunwald sped Westward. A. H.

congregation, which is invariably large at all the services. The musical program is planned for the entire winter and includes the two oratorios, Handel's "Messiah" and Mendelssohn's "Elijah," as well as many smaller works. M. E. W.

Albertina Rasch the "Prima Ballerina" of Ellis Opera Company

Albertina Rasch, the danseuse, has been engaged as prima ballerina with the Ellis All-Star Opera Company, which is to go on a tour of the largest cities in the United States this season. Miss Rasch, who was formerly with the Vienna Royal Opera, was engaged by the Aborns for the Century Opera Company. Such was her success there that she was selected for the production of Horatio Parker's "Fairyland" at Los Angeles.

The Russian Symphony Orchestra has just been engaged for a festival in London, Ontario, next May. This will be the third visit of the organization to Canada during the season. During the week of Nov. 12, Toronto, Ottawa, Montreal and Quebec will be visited in the order named.

AMERICAN FOLK-SONG THEME OF LECTURE

James J. McCabe, Composer of
New National Anthem, Heard
by School Teachers

James J. McCabe, the composer of a new melody to fit the words of the national anthem, "America," gave a lecture on the "National Song" at the Morris High School, New York, on Thursday afternoon, Sept. 21, before a large audience of public-school teachers and principals.

Mr. McCabe, who is a Brooklyn district superintendent of schools, spoke in a simple, clear manner, illustrating various types of national songs by playing them upon the piano and inviting the audience to join in the singing of them. He divided national or folk songs into three groups: home songs, love songs and patriotic songs. He pointed out the best known in each group, sketching the origin, and adding a biographical note about composer and author.

In the "home" songs Mr. McCabe mentioned "Home, Sweet Home" and "Old Folks at Home" as the most popular. "Annie Laurie" was the typical "love" song. Under American "patriotic" songs, "Yankee Doodle," "Hail, Columbia," "The Star Spangled Banner" and "America" found places. Patriotic songs other than American were "God Save the King," "Marseillaise," the Russian and Austrian hymns.

Mr. McCabe's version of "America" was composed to provide our anthem with American music that will distinguish it from the songs of other lands. The English tune of "God Save the King," to which it has been sung, is used by several European countries, and outside of our own country is not suggestive of America. The new version is being widely used in schools throughout the country, and to date, Mr. McCabe said, more than 400,000 copies had been sent out gratis.

Mr. McCabe's remarks were to the point, not pedantic, and frequently humorous, and the audience was inspired to sing with zest when called upon.

A short concert preceded the lecture. Good talent was discovered among the teaching ranks, and the cello, piano, soprano and tenor solos found favor, as did vocal duets and sextets. H. B.

Cincinnati Conservatory Graduates Win Positions as Teachers

CINCINNATI, OHIO, Sept. 16.—A number of Cincinnati Conservatory of Music graduates have recently received important appointments. Among them are Estelle Brandewie, a 1915 graduate of the piano under Leo Paalz, who has been appointed director of music in the new Tennessee State Polytechnical School of Cookeville, Tenn. Elfrida Kreiter, also a 1915 graduate, a student of public school music under Mrs. Margaret Pace, has received the appointment of supervisor of music at the Mount Gilead Schools. Addie L. Alexander, former student of the Cincinnati Conservatory of Music, has accepted a position as piano teacher at the Presbyterian School of Lynchburg, Ohio. Several students of Edith Robbins, who is teaching violin and elocution at Bluefield, W. Va., are to make a number of public appearances during the coming season.

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NEW TRANSCRIPTIONS MADE BY EDDY BROWN FOR SECOND TOUR

Repertoire of Young American Violinist to Include Arrangements of Paganini Caprices and Other Novel Gleanings from Old and New Masters—Recital Season Begins in New York

A GOOD summer's vacation puts artists, like laymen, into condition for their winter's work, for those artists who are wise do not neglect allotting themselves a share of playtime. Eddy Brown, the gifted American violinist, who made so fine an impression in his first American season last year, has had his vacation and is now back in New York, where he makes his headquarters, ready to begin his second concert tour, a splendid tour which his manager, Loudon Charlton, has arranged for him.

Coming from abroad in January last, Eddy Brown went immediately from the steamer to a train for Indianapolis, played his first American engagement as soloist with the New York Symphony Orchestra, under Walter Damrosch, in his home city and won from Mr. Damrosch words of praise such as few new violinists have been honored with. Then came his New York debut recital, followed by several others in the metropolis. He was recognized as a figure of prominence in the violin world.

This summer Mr. Brown has been at Seal Harbor, where, with his mother, his devoted and constant companion during the years of his European study and concertizing, he had a cottage in the colony of noted musicians who make that Maine resort their summer home. To

a MUSICAL AMERICA representative Mr. Brown talked one afternoon last week in his New York apartment.



—Mishkin Photo

Eddy Brown, the Brilliant Young Violinist, Whose Second American Tour Will Be a Notable One

He is an enthusiastic young man, simple in manner and genial. "Fishing and long boating trips were enjoyed, I can tell you," he said, "but even when I am on a holiday I must do some musical work. Of course, I practised and I also did some transcribing." And he showed

the proofs of compositions by the old masters, which he has set for violin for concert use. They had just been received from his publishers, the house of Carl Fischer, New York. At the same time had arrived the completed copies of his transcription of Louis Victor Saar's "Gavotte-Intermezzo," and Mr. Brown's arrangements of several Paganini Caprices, to which he has set piano accompaniments. Also his editing and revising of the old Italian violinist's Twenty-fourth Caprice, with a piano accompaniment by Mr. Brown's friend, the German composer, Ed. Behm. Among the manuscripts was Mr. Brown's transcription of two of Leo Blech's "Kinderlieder," which he has merged into one, making a solo piece. They are charming numbers by the gifted composer of the little opera, "Versiegelt," which was given at the Metropolitan Opera House a few years ago. "I did that just for myself," said Mr. Brown, smiling, "and I don't think I will publish it. Of course one likes to work at things like this for another medium, such as, in my case, the violin, to see how they will come out. It was interesting to do it and I may play the number in my concerts.

"What am I going to play? A new old work, first of all. The Sixth Concerto by Pierre Rode, the one in B Flat. It is much in the Mozart spirit, I think, and I shall use an edition prepared for concert use and with a cadenza by Sam Franko. Louis Victor Saar has made a new piano accompaniment for it, too, which is very fine.

Favors American Composer

"I have in mind also some pieces by the American, Cecil Burleigh, one or two unfamiliar things by Vieuxtemps and 'Wienerisch,' by Leopold Godowsky, which is admirable. And I shall do some of my own transcriptions. You will be surprised to learn that I shall play the Svendsen Romanze for the first time; that is, as far as I am concerned. I never played it until recently. You see, when I was studying as a boy everybody played it and it was so hackneyed that I avoided it. Now it has sort of gone out of fashion and I am taking it up for that reason."

Mr. Brown speaks of his master, Leopold von Auer, with affection. He, like all real Auer pupils, holds his master in reverence and realizes the tremendous message which the dean of contemporary violin pedagogues imparts to those who study with him seriously.

"I am going to play the 'Kreutzer' Sonata this year, too, and that means the highest for me. The superb inspiration of Beethoven, as expressed in this work, gains as the years pass and, it seems to me, will always be as wonderful, no matter how long we live."

Great success has attended the issue-

ing of Eddy Brown's phonograph records by the Columbia company. His first record, the Auer transcription of Chopin's E Minor Nocturne and Sarasate's "Caprice Basque," won immediate favor when issued this summer and he is busy making many more this fall.

First New York Recital

Mr. Brown gives his first New York recital of the season at Carnegie Hall on Oct. 15. On Oct. 7 he appears as soloist at the Maine Festival in Bangor; on Oct. 10 the Festival in Portland; at Concord, N. H., on Oct. 26; in Chicago as soloist with the Chicago Symphony on Nov. 3 and 4; as soloist with the Cincinnati Symphony Orchestra in Cincinnati on Nov. 9 and 10; in Dallas, Tex., on Nov. 14; in Philadelphia on Nov. 27; in Superior, Wis., on Dec. 13. He gives his recital in Chicago on Dec. 17 and appears in Boston on Dec. 31. Other cities in which definite bookings have been made are Lexington, Ky.; Pittsburgh, St. Louis, Washington, Mobile, Ala., and Buffalo. A. W. K.

The war, says Henry T. Finck, has inured Russians to hardship and horrors of all kinds. During the past season, in Moscow, Kussevitzy gave a cycle of Scriabine concerts at which all the five symphonies of that apostle of musical frightfulness were played.

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

(Music Critic of the "New-Yorker Staats-Zeitung")

Twenty-Ninth Article: Fanny Elssler, "The Divine"—(II)

IT is difficult for us to put ourselves in the artistic spirit of the days when the ballet occupied an independent artistic domain beside opera and drama. The ballet represents nowadays only an additional ornament for grand or light



Maurice Halperson

opera, an artistic form which is not co-ordinated, but only endured as an accessory. What is responsible for this change? Has the public lost its specific susceptibility to terpsichorean art or have the artists lost their individual attraction for audiences? No doubt, the celebrated dancers of former days must have impressed the souls and the imaginations of those of their generation to the utmost, as their fascination was not confined to any class or age. Old and young, rich and poor, men and women, sovereigns, statesmen, soldiers, philosophers, poets, writers, all, in fact, were nearly equally "mad" about Elssler, Taglioni and the other celebrities of the ballet. Ballet was both the close ally and dangerous rival of opera.

Times have changed radically, indeed, Wagner's operatic reform has not only put ballet definitely out of music drama, but even robbed it of its magnetism as an independent art. It is a deplorable fact, after all, as a suggestive dance poem, exalted by the beauty and harmony of admirably trained human bodies, the gracefulness of expressive mimics, as the art where all is rhythm and movement, all soul and music, always affords an exquisite aesthetic delight. Our generation is no longer susceptible to the finer art sensations, but needs more exciting effects in order to be aroused.

Fanny Elssler's Oral Masterpiece

The fascination emanating from such a personality as Fanny Elssler produced a fairly hypnotic effect. Her first success in Paris in 1834 was decided before she danced her first step. Her ideal figure was disposed on a couch of grass and flowers when the curtain rose; then she stepped forward to the center of the stage, looking at the public with her irresistibly winning smile. The audience burst forth in an ovation; her triumph was assured.

Another still more striking example of her wonderful personality: After she had danced her famous "Cachucha" for the first time in Vienna she was called and recalled until she addressed the audience with the two simple words, "Sie wünschen?" ("What is your wish?"). The enthusiasm aroused by this oral masterpiece is said to have been indescribable. A well-known painter perpetuated this memorable scene on a piece of china which brought a fabulous sum. Show me the artist, even the tragedienne, who can boast to-day of such a lightning-like effect produced by two words? And where is the public of such naïve sensitivity to be found?

The art of Fanny Elssler and her great dancing contemporaries was an eminently personal one, the unheard of culmination of its kind, limited to very few artists who never were able to teach their art. For, no imitation, much less a further development, was possible. Those

dancers had the principal requisite of all great artists: they had artistic souls and their achievements were the result of the rare combination of the purest style and the most enchanting naturalness. It makes no difference, from the point of view of real art, to what special field of activity an artist has been destined by virtue of his special gifts. No one who saw Anna Pavlova as *Fenella* in

nature had never before created a masterpiece like the "divine Fanny."

The Daughter of Haydn's Factotum

Fanny Elssler had commonplace parentage; her cradle was located in a more than modest house in a Viennese suburb. Her father, Johann Florian Elssler, was a respectable but very poor man, who earned his livelihood by copying music.



Fanny Elssler in Her Youthful Days, as "Sylphide," in a Typical Costume of the Period and Friederich von Gentz, Famous Diplomat, Writer and Wit, Who Was Her Friend and Protector



"The Dumb Girl of Portici" or in her irresistibly touching "Swan," with Saint-Saëns's music, will deny that before the forum of highest art Pavlova is just as great an artist as Eleonora Duse or Lilli Lehmann. All great art revelations have their root in the deepest emotions of heart and brain and they express them just in the way they were predestined by nature. How can one imagine Paderewski playing anything but piano, Kreisler other than the violin, Casals anything but a cello? When, for the first time, I saw Pavlova dancing I thought of the enthusiastic reports I had heard and read about Fanny Elssler. Ecstatic statements of the "Elsslerists," like "she dances on ivory" or "the silver of her dancing contains the gold of her intellectual feelings," or "she dances not only with her body—her soul, too, revolves"—do not those apply just as well to Pavlova?

The secret of Fanny's triumphs is to be found in the fact that she was in a high degree a great pantomimist. She had made her body a perfect instrument of expression. She knew how to interpret character and soul through movements and facial expression. Her great dramatic power was accompanied by perfect gracefulness, intense feeling and humor. Fanny's great power of impressing the public must be also looked for in her realistic tendencies. We will hear later on that Elssler represented the type of the worldly and "human" artist in contrast to the "heavenly" Taglioni. She was the first to give the national dances an important part on the ballet stage, devoted, until her time, mostly to classic forms. Her wild Spanish dances especially came as a daring revelation and conquered the whole world. Her admirers were unanimous in the assertion that

He had the good fortune to make the acquaintance of Josef Haydn, who employed him not only as a copyist but as a factotum. He liked the faithful servant so much that he stood sponsor for all of his children. The last baby honored in this way by the famous composer was Fanny's elder sister, Therese, but when another child was born to the Elsslers two years later, good "Papa Haydn" was dead and so the parents had to provide another godfather for little blonde Fanny. When she was six years old she, and in a lesser degree Therese, too, showed such remarkable talent for dancing that they were sent to a well-known ballet school in Vienna. Both girls were accepted as members of the famous "children's ballet" which Director Friedrich Horschelt presented at the "Theater an der Wien" every Thursday and which became a craze in Viennese society. The fair visitors at these performances took a special fancy to little Fanny, who was considered the idol and the star of the artistic ensemble.

Two years later the two sisters were granted the honor of an "Imperial and Royal" ballet engagement. They danced children's parts at the "Kärnthnertheater," the Viennese opera house of those days. There they showed such surprising gifts that they were sent at the expense of the Emperor to Italy to study under the most celebrated dancing masters at Milan and Naples. The ballet of that time was completely under the influence of the famous French school, the *grande école* or *école noble*, which represented the classic art of dancing, but had lost all individual impulse and had become almost a series of geometric forms, correct but cold, refined but full of mannerism, varied but devoid of all

personal touch. The Italians revolted against this frozen classicality and developed a much livelier form of dancing which had all the earmarks of Italian temperament. Still the French influence was so strong that even the great Italian *prime ballerine*, the ones who mastered all the most difficult technicalities, were called—and are still called nowadays—*di rango francese* ("of French rank"), while the title of *Prima ballerina di rango italiano* is applied to the lesser artists or substitutes.

December and May

Fanny studied with great zeal and when she returned to Vienna, seventeen years old, she was a perfect artist, a dancer who combined the full mastery of classic art with the buoyant Italian temperament and a striking individuality. Two years later her romantic love affair with Friedrich von Gentz began, and this must be considered one of the most important developments of Fanny's sensational career. It reads like a real romance. Friedrich von Gentz, then sixty-five years of age, was a personage of distinguished European reputation, a celebrated diplomat, writer and *homme d'esprit*, the confidential secretary of Prince Metternich, who was then the omnipotent statesman and *de facto* ruler of the Hapsburg monarchy. As the secretary of the Viennese Congress Gentz has his place in the world's history. The old charmer was a man of profound education and the most refined manners and had an oratorical gift—his friends called it a genius—that enabled him to change black into white whenever it pleased him. He always had shown a fine sense of beauty and a weak heart for all sorts of aesthetic enjoyment, especially for female attractiveness.

His moral assets were certainly not overpowering. He might have been considered at that time a *Don Juan* with gray hair but without Leporello's list of conquests; rather a gourmet who preferred quality to quantity. If you consider that he was sickly for a few years and continually in sore financial straits you must admit that he represented a rather peculiar *amoroso* for a nineteen-year-old *prima ballerina*, who had the youngest and most brilliant representatives of the *jeunesse dorée* at her feet. Still, the unforeseen happened—sixty-five and nineteen found each other and loved each other. Fanny never left Gentz until his death, which occurred three years later, in 1832.

She was his last love, he her first. At least, that's what she had told him. But indiscreet friends ascertained that she had her first romance before she left Italy. It was in Naples where Fanny met an Italian nobleman, Prince Salerno, who was the father of her son. This son, whom she never recognized, caused Fanny later on great sorrow through his dissipated life. He was a lieutenant when his beautiful mother was only thirty-five years old. He died a very young man. He had the name of Elssler, but never was seen in his mother's company.

Gentz probably never suspected the existence of this child, but she certainly never broke faith with her elderly lover, not even with the Duke of Reichstadt, the great Napoleon's unhappy little son, whose premature death in Vienna annihilated all the hopes of the Bonapartists. This chapter in Fanny's romance, universally believed until our times, is a legend which she never could deny too strongly. Prince Metternich, the heartless and unscrupulous statesman, so the French legend runs, had laid out the devilish plan of using or abusing Fanny's seductive beauty for the corruption of the young Napoleon. So the Duke was said to have enjoyed a short, but happy love dream before his death. In one of the celebrated romances of Dumas, the elder, and not many years ago in Rostand's drama, "L'Aiglon," this version is accepted only in part, as Fanny is given the rôle of the guardian spirit of the pitiable youth. Fanny has often solemnly asserted that she never had even seen the Duke of Reichstadt and that only a misunderstanding had made her one of the actors in this historical love episode which was in reality nothing more than fiction. The Count

[Continued on page 18]

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THE ROMANCE OF MUSIC

[Continued from page 17]

von Prokesch-Osten, who was the friend and confidant of the young Duke, lived in the house where Fanny had her home, and so the spies thought that every letter the Duke sent to his friend, the Count, was destined for the beautiful Fanny.

A proof of the general belief attached to this story may be found in the following anecdote told me in Vienna many years ago by an Italian diplomat. A foreign diplomat who had visited Vienna in the forties showed himself immensely interested in Fanny Elssler, and as a visitor in a box at the opera house watched every movement of the famous dancer through his opera glasses. "Miss Elssler seems to have made a profound impression upon you, dear Count," one of the party remarked, to which the diplomat is said to have answered: "I am admiring an historical personage. I thought all the time that if I could choose what way to die, I would wish to share the fate of the Duke of Reichstadt."

Vienna's Idol

Fanny was indebted to Gentz in many ways. He was responsible for a remarkable improvement in the development of the intellect and the refinement

of the Viennese girl from the suburb of Gumpendorf, which was at that time really a great *Dorf* (village). She perfected herself in graceful manners, improved her German and studied French with old Gentz, who appears to us more lovable in his fatherly tenderness and the pride of the teacher than as an elderly *Romeo*. Through him Fanny was admitted to good society and became an object of special interest in the highest diplomatic circles. Gentz had much to tell about a great reception in the Metternich Palace in Vienna. The numerous guests noted with breathless interest when Metternich, his faithful confidant, Gentz, and Count Orlov, the Russian Ambassador, retired to a niche and carried on an animated conversation. What could be the subject of this diplomatic conference? All present had the feeling that the whole world should stop moving for a while and listen to the *pourparlers* of the three influential men who might be deciding the world's fate.

It was near midnight when Metternich gave the signal to separate. When the statesmen saw the interest shown by the guests, he remarked smilingly: "I am afraid that every newspaper man would say, as usual, that Metternich could not be believed if I

told him that we three did nothing for an hour and a half but talk about Fanny."

Gentz was unselfish enough to advise his fair little friend a few months before his death not to limit her activity to Vienna, great as her successes in the Austrian capital were. "Fanny's genius belongs to the whole world," he wrote to the celebrated *femme d'esprit*, Rachel von Varnhagen, at Berlin. "I'll send her to you; take good care of her; she will repay you and our other friends for all you will do for her with the glory of her art and in a very short time."

And so Fanny went to Berlin, where her success was no less sweeping than in Italy or Vienna. She turned the heads of the most famous and serious men, but Berlin could not play more than a limited part in her career under the rather provincial conditions of the Prussian capital of those times. Fanny saw before her a greater and more brilliant field for her art which promised glory and success, but also meant war: Paris, where the greatest dancer of that epoch Marie Taglioni, was the idol. To gain recognition beside that undisputed sovereign over Seine Babel, to surpass her, if possible, was the young artist's fondest hope and keenest ambition.

COLUMBUS CONCERT SEASON OPENING

Walter Barrington, Tenor, in Recital—An Innovation in Sunday Concert Series

COLUMBUS, OHIO, Sept. 19.—An interesting recital was given in the home of Mr. and Mrs. Dan Laws Smith last evening by Walter Davies Barrington, tenor, accompanied by Emily Church Benham at the piano. Mr. Barrington has a robust tenor capable of true lyric flights, a voice remarkably plastic, which he uses equally well in the delicate and florid aria of "Il mio Tesoro" from Mozart's "Don Giovanni" and the more dramatic aria, "Sound the Alarm," from "Judas Maccabaeus." In songs of lighter vein, such as "When the Dew Is Falling" (Schneider), "I Know a Garden" (D'Hardelot) and Alyward's "Beloved, It Is Morn," Mr. Barrington was especially happy, and also quite at home in the somber type, "Inter nos" (MacFayden).

Mr. Barrington has had all his in-

struction from his father, Alfred Roger Barrington, the baritone, who has been one of the foremost teachers in Columbus for many years, and is now director of music at the University of Ohio.

Miss Benham disclosed a gift for accompanying which her friends did not know she possessed, having known her only as piano soloist.

Marie Hertenstein, artist pianist, whose home is in Columbus, has gone to New York to fill her early autumn engagements. On Nov. 14, Miss Hertenstein returns to Columbus, to be solo pianist with the Cincinnati Symphony Orchestra in the second of the Women's Music Club series of concerts.

W. W. Prosser, who has been the manager of Keith's Theater ever since it was opened here, has an abiding love for the best in music, and so has planned a series of Sunday evening concerts, which will engage the best of the local talent (and he may also introduce talent from nearby cities). The first concert will take place Oct. 1, and those who are engaged to appear are Emily Church Benham, pianist, a pupil of Lhévinne; Georgia Peters, mezzo soprano, a pupil of Schoen-René of Berlin; Mabel Dunn Hopkins, violinist, a pupil of Ziegler of Columbus, and Pier Tirindelli, of the Cincinnati Conservatory, and John Sheridan, tenor.

This is an innovation of especial interest in Columbus, which has heretofore been such a Puritan city that it would not patronize a Sunday night concert unless it was a sacred concert given at the church. Mr. Prosser wishes to engage his artists regularly for a reasonable fee, not asking them, because they live in Columbus, to contribute their services without remuneration.

ELLA MAY SMITH.

Bodanzky Praises Vernon Stiles in Rôle of Chef

Vernon Stiles, the distinguished young American tenor, who will be heard in concert for the first time in New York at his recital in Carnegie Hall Nov. 16, recently entertained Artur Bodanzky, the Wagnerian conductor, at his summer home in Far Rockaway. One day Mr. Stiles surprised Mr. Bodanzky by cooking and serving a seven course dinner for his guest. The tenor's culinary talents

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There is one musical institution in St. Louis that is impervious to moisture, insusceptible to heat, undaunted by war, and that, like Tennyson's brook, seems likely to go on forever, writes Homer Moore in the *St. Louis Republic*. It is the Park Opera Company. Its first performance was given May 25, 1914, and the management intended to go no further than through the summer. The cordial reception accorded it by the St. Louis public is responsible for the fact that the organization is more than one-quarter through its third complete year. There has been no vacation for this company since it opened, and the fact that it has been able to play about 125 consecutive weeks—nearly 1250 performances—proves that the St. Louis public appreciates and will support a worthy organization the whole year around. This is an important bit of information for all those who are looking to the future for a permanent resident St. Louis grand opera company. It is a striking argument against the philosophy of those who hold that St. Louis will support only one or two spasms of grand opera, consisting of a few high-priced performances, or of a week of so-called "two-dollar opera."

Spizzi & Campanari Book Artists for Opera in Western Cities

The Spizzi & Campanari Concert Bureau has recently booked many artists for the Cleveland Opera Company, among them being Henri Scott, Henry Weldon, Alfred Kaufmann, Evelina Parnell, Roberto Viglione, baritone; Salvatore Giordano, tenor, and Maestro Bernibini, conductor.

Luckstone Opens New York Studio on Oct. 5

Isadore Luckstone, the vocal teacher, returns from Highmount, N. Y., for the opening of his New York season on Oct. 5, at his studios, 53 West Eighty-sixth Street.

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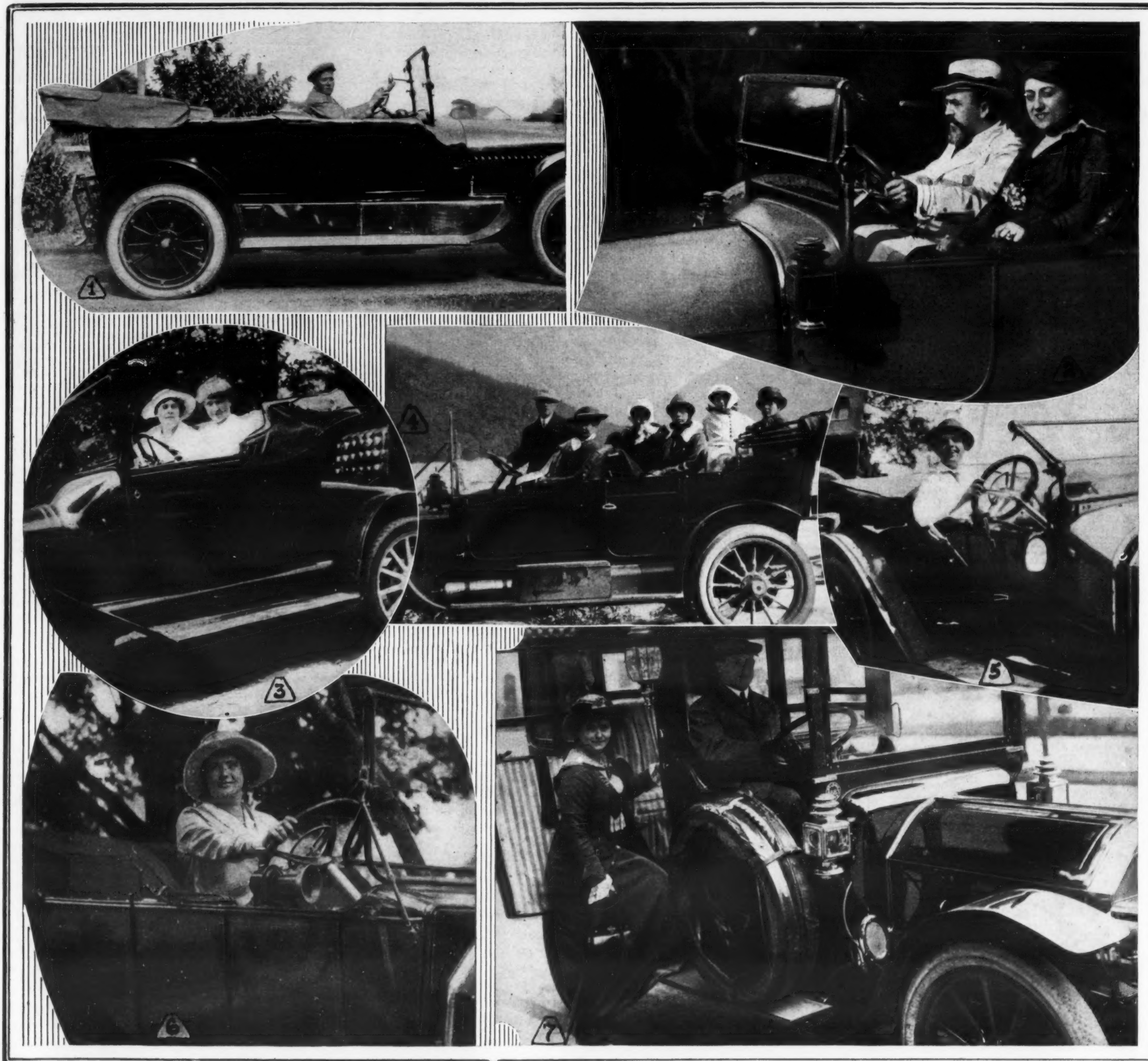
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"His Majesty the Motor" and Some of His Artist-Devotees



WHO says that musical artists do not make money? It is generally admitted that the purchase of a car, together with its upkeep, makes a heavy drain upon the finances of the ordinary mortal. (Many do not accomplish it without mortgaging some of their other property.) Now, the seven photographs combined above give ocular evidence

that the various artists have advanced thus far on the road to plutocracy—while each picture is accompanied by an affidavit that the car really belongs to its presumptive owner and is not borrowed for photographic purposes.

In No. 1 it is Giuseppe Campanari, the noted baritone and teacher, who is the motorist, at East Hampton, L. I., where he has been spending his vacation. Mr.

Campanari is shortly to be featured by a prominent motion picture concern. He has closed a contract for ten pictures, of which "Carmen" will be the first. He will be seen in all the rôles which he made famous.

Another operatic figure of Italian birth is seen in No. 2, the prominent conductor and vocal teacher, Fernando Tanara, who is driving his Simplex at Spring Lake Beach, N. J., with his wife, Mme.

Gilda Longari-Tanara. Marie Kaiser, the soprano, at the wheel, is found in No. 3, motoring with a friend in the Adirondacks. Carl M. Roeder, the piano teacher, is the pilot of a touring party in the White Mountains in No. 4, his daughter Dorothy being the figure in white standing in the back seat.

Thuel Burnham, the pianist and teacher, we find steering his Mercer at Martha's Vineyard, Mass., in No. 5. Although Octave Blanchard, the English soprano, is now in this country, the picture of her in No. 6 was taken near her home in England. Yvonne de Tréville is stepping into her car at Elizabeth, N. J., as we discover her in No. 7.

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Church Position for Organ Graduate of Cincinnati Conservatory

Joseph Clokey, organist, graduate of the class of 1915 of the Cincinnati Conservatory of Music, has been appointed to take charge of the music of the Methodist Episcopal Church of Middletown, Ohio. Mr. Clokey will be remembered as the composer of the Sacred Cantata "Ho! Everyone That Thirsteth," which was his thesis for his diploma of composition at the Conservatory under Edgar Stillman Kelley. In addition to his position in Middletown, Mr. Clokey retains his position as teacher of piano and organ at Miami University, Oxford, Ohio.

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New York, September 30, 1916

A NEW CHANCE FOR AMERICAN SINGERS

And now it is the worthy Andres de Seguro who tenders a helping hand to American opera singers. To his duties as Metropolitan basso he intends to add those of impresariopship and in May to open a season of opera in Havana, managing the enterprise himself and employing as artistic props such towers of strength as Geraldine Farrar, Amato, Martinelli and Polacco. The rest of his company he wants to recruit in New York and desires to

open certain secondary parts to American singers. The conditions governing the "contest"—for it will take that form—are recorded on another page of this issue. It is a generous impulse that prompts the singer to this plan. He does it "wishing to reciprocate the courtesy which this country has extended to himself and to other foreign artists." Truly his is a practical expression of gratitude of a sort quite unfamiliar to American experience.

The rôles open to competition include *Micaela*, *Oscar*, *Ulrica*, *La Cieca*, *Silvio*, *Schaunard*—parts which, while they can be classified as secondary, are nevertheless deemed worthy of star interpreters at the Metropolitan. For the green singer they hold out great allurements, since the opportunities they offer for self-distinction are really considerable. Such a chance has not befallen the obscure but aspiring American singer craving operatic experience in a month of Sundays.

MORE OPERA FOR BOSTON

One of the striking differences between the musical constitutions of New York and Boston lies in their attitude toward opera. The former finds it indispensable, the latter indigestible. To the townfolk of Manhattan the opera season practically symbolizes the musical year. To the sage philosophers of Boylston Street an operatic organization represents a palpable luxury, the lack of which occasions no very poignant feelings. Your Gothamite cheerfully divests himself of six dollars to hear a performance sometimes not worth half that amount; your burgher of the Hub may occasionally deposit a similar sum for the same purpose—but with no joy in his heart. In short, New York is characteristically opera-loving and Boston is not.

Hence one always feels an interest out of proportion to the issue when Boston decides to dabble in opera again. Just now such interest is revived by the announcement that Samuel Kronberg purposes to lease the National Theater, assemble a resident company of singers and give opera from December to March. A prominent star will be featured every week, it is reported, and the Mayor of Boston, who differs from most of his official kind in being "most enthusiastic," has rained hieratic blessings on the whole proposition. Best of all, and probably most deep-reaching in its effect on the Boston mind, is the prospect of a scale of prices ranging from a quarter only as high as a dollar and a half. Opera thus given, believe both Mr. Kronberg and the Mayor, will prove thoroughly democratic and draw the masses.

One hopes so and one wishes Mr. Kronberg every success. Perhaps he can humanize Boston with respect to opera and lead it into the by-ways of conformity and belief. But heaven send that the citizens of St. Botolph's town do not take it into their heads to emulate their brethren of Manhattan to the extent of doubting that opera at less than six shekels a seat can possibly be worth listening to. Those who wish Mr. Kronberg well will hope that such a touch of nature does not make the two cities kin.

EDUCATING THE AMERICAN COMPOSER

Mr. Amato may or may not have said things to the effect that "America has failed generally in music" for the reason that it has "attempted things too large in the brief time it has had to develop artistically," though press agents are an unprincipled folk, who have a way of putting into an artist's mouth opinions of which he is totally guiltless. At all events, Charles Wkefield Cadman will find plenty of sympathy with the spirited remonstrance that he registered against the singer's alleged view in the last issue of this journal. There seems to prevail in certain quarters an inexpugnable belief that the American composer has not yet served his apprenticeship; that, being in his salad days, he should be excluded from the larger musical forms and wreak himself exclusively on the small ones till he knows his rudiments.

This ingenious theory overlooks three vital considerations—first, that the majority of American composers know their elementary craft; secondly, that the mode of individual expression may incline as naturally toward largeness of dimension and design in one case as toward the opposite in another; and, thirdly, that the only way of learning to write operas, concertos and symphonies is—to write them. The perfect lyric drama is not the inevitable corollary of the thoroughly-mastered song form, nor is masterful symphony the necessary consequence of a capably-constructed piano romance. Because the early symphonies and operas of the masters exhibit the crudities of inexperience and tentativeness history does not chide these composers for not reverting to the creation of short pieces.

Plenty of bad music is produced in America. Not even the most sanguine supporter of the native composer will deny that. But salvation will not come to the inexperienced talent through a never-ending kindergarten course. Largeness of accomplishment implies the vigorous direction of one's gifts to that particular end.

PERSONALITIES



Pach Photo News Service

Amato at Plattsburg Camp

Pasquale Amato, the famous baritone, recently left his quiet cottage at Lake Placid for a motor trip to Plattsburg. At the military training camp he met Mayor Mitchel of New York City with whom he discussed art, politics and preparedness, followed by an exchange of opinions on the value of the open-air opera. The picture shows Mr. Amato and His Honor in unfamiliar garb and animated conversation.

Karle—Theo Karle, the young American tenor, has been insured by his manager, Kingsbury Foster, for \$25,000.

Pavlowa—"The longer I remain in America the more convinced I am that there lie distinct possibilities in an entirely American ballet," says Anna Pavlowa. "It merely requires an awakening on the part of the musicians before this reality is accomplished."

Schumann-Heink—Mme. Schumann-Heink is said to have given a practical demonstration of music's charms as applied to "the savage beast," when her singing at Universal City, Cal., recently quieted five snarling lions, with whom the singer was to be photographed for the "movies."

Beddoe—Mabel Beddoe, the popular contralto of the Gilbert Concert Company, has returned from her summer home in Canada. During her vacation her most thrilling feat was the bringing down of a big porcupine from a tall tree by sending it a commanding invitation in the form of a shot delivered into the animal's head.

Luckstone—Friends of Isidore Luckstone "surprised" the noted vocal teacher recently with a grotesque costume dance party. The affair took place at Mr. Luckstone's summer home at Highmount in the Catskill mountains, bringing together all of Mr. Luckstone's pupils in his summer class and a number of other musicians.

Bispham—Town Topics publishes the news from across the Atlantic that the famous American baritone, David Bispham, will shortly have the honors becoming a grandpapa. The young Daddi Borgheris of Florence, Italy, and Mrs. Daddi Borgheris, the former Vida Bispham, are the happily prospective parents. The marriage took place abroad a little over a year ago, the bride going immediately into the service in the hospitals and the groom into the trenches in France.

Fanning—Cecil Fanning, the baritone, has included in his programs for this season the two airs of *Wolfgram* sung in the singers' tournament in "Tannhäuser," and he will sing them in English. "And yet," says Mr. Fanning, "I am not one to advocate the all-English program. I am afraid there is a good deal of affectation back of the motive which prompts singers to sing in English exclusively. Often, it seems to me, they do it because they do not care to take the trouble to learn the romance languages and German. I never sing Italian and French songs or German *lieder* in translation unless I think the meaning of the poem would be almost entirely lost upon the audience if sung in the original."

"Musical America" Aids Community Music

[From the Fort Worth (Tex.) Record]

The success of the proposed community song service presented to the park board by S. S. Losh was assured Friday afternoon when the board voted not only to approve the idea, but to secure the services of a brass band for the event. Mr. Losh appeared before the park board with several copies of *MUSICAL AMERICA*, in which were articles describing the community song services in other cities and, after pointing out the value of such a movement in an advertising way, convinced the members of the board that a step of this sort had proved successful in bringing about better community spirit. So the park board indorsed the movement and agreed to furnish Mr. Losh a sufficient number of musicians to lead the chorus.

POINT and COUNTERPOINT

"THERE'S music in the open-air" is a paraphrase of the old college song that applies to New York's experiences of the past two weeks or so. Some valuable pointers were gained therefrom. For instance, the quasi-gondola that carried the newspaper people around the Central Park lake at the "Song and Light" Festival suggests several ideas.

First, as one critic complained: "The only bad thing about the press boat was that if you didn't like the music you couldn't get out." Bully! What a fine way to punish some of these crotchety old codgers for the bad temper they vent upon unoffending artists! Couldn't the scheme be applied somehow to the regular concert halls, so that the Aldbiels and the Finkersons would no longer base a "criticism" upon the mere hearing of one song?

A real critic was the old salt who steered the press barge. So enchanted was he with Alma Simpson's singing of "Dich theure Halle" that he forgot to move the boat from in front of the platform, and there we lay—cutting off the singer from the view of the people on the other bank.

This boat, by the way, evoked a suggestion for the Community Chorus's improving of its Offenbach "Barcarolle" performance. Why not have the number sung—as intended—as a duet by two feminine singers in a real Venetian gondola moving along the lake at the front of the platform? That would out-Hoffmann the "Tales of Hoffmann."

Then there was the open-air opera at the City College Stadium. One unfortunate who shivered, overcoat-less, at "Die Walküre," remarked: "After this I'm going to introduce opera at the North Pole."

And Giovanni suggests that in doubtful weather umbrellas should be added to the "props" provided for the principals in such performances. Can't you picture Wotan shielding himself from the rain as he sings his farewell to Brünnhilde? And on some of these crisp autumn nights Brünnhilde, in her scanty Wagnerian attire, might wish that the enveloping fires at the finale were the real thing.

Apropos of the Community Chorus, when one has given the newspaper cartoonists an idea, one has accomplished something—and that is what the chorus did with its festival. Frueh, of the New York Sunday World, asks:

"Why, with a community chorus, shouldn't there be other forms of community music?"

He answers it with several sketches. One shows doctors and nurses in a hospital performing "Old Black Joe" to deaden the patient's pain as his foot is amputated. In another he advises community dancing, too; to and from the office while the street car strike is on. (One dancer is exclaiming to his partner, "I'll go with you till Forty-second Street.")

"His music is so violent!" complained the critic with a shudder.

"Well, I suppose it is possible for even violent music to be composed," replied the professional jokesmith, making a note on his cuff—"Judge."

We noticed John McCormack with a "glad" smile in a box at the first night of "Pollyanna." By the way, the coming of this premiere within the week of the Stadium "Pagliacci" called forth this in F. P. A.'s column in the New York Tribune:

Eavesdropped: "Going to see 'Pollyanna'?" "Don't know. Any relation to 'Polly Otchey'?"

"In the enterprising city of Concord, N. C., Mr. A. Viola tunes pianos," so John George Harris writes us; and he adds, "Should he not tune stringed instruments?"

Not so fast, J. G. H. Seems to us that we've run across a piano now and then that had strings.

Sent to us for publication:

William Jones, of Edwardsville, Pa., has composed a new song hit, entitled "Though You're Old, I Love You," which he has dedicated to his parents.

Now, isn't that filial of William!

"Musical War in San Francisco? Oh, Dear, No—That Is, Maybe Not," is the way a headline in the Bulletin describes the orchestral rivalry in that city. Here is its cartoonist's idea of the feeling of the two conductors:



Albert Spalding introduced his accompanist, André Benoit, to a bevy of sweet young things. (Of course, by the bye, you know that the pianist's name is pronounced "Ben-wah"). Now, one of the damsels, seeing Mr. Benoit's slanting eyes, mistook him for a Chinaman, and as he was presented to her, she gurgled: "Oh, Mr. Wa!"

What's this that we see in the Philadelphia Inquirer:

JAM AT LAST CONCERT

Looks as if they'd found a new use for one of the "fifty-seven varieties."

It's a puzzle to us how they ever persuade anybody to take the thankless job of president of these more or less United States. Look at President Wilson—the latest thing they accuse him of is plagiarism. Scan this news dispatch:

choir, usually older people, and the young people naturally and justly resent their pretensions to superior knowledge and dictation. Third, the voluntary choir seldom has a competent director.

By a competent director I do not mean a well-trained musician whose services could not be had without remuneration, but any person possessing some musical ability in whom the members of the choir would have confidence. Organization ability means more than musical ability in the case of the voluntary small town church choir, for the music it will essay will be of the simplest kind, such as will appeal to the congregation. The director of the country church choir must then be a person who will attract the young people, in whom they will have confidence and who will be able to organize them into a permanent body. Every community, no matter how small, has a person who, because of her training, is best fitted for this place, namely, the teacher of the district school.

The country church will, furthermore, have to urge the school authorities to give the children some musical training in the school. Such training would interest the children in music and would help bring them into the choir. If the teacher who teaches music in her classroom would take charge of the choir, the problem of music in the country church would be solved.

What would be the results of having good music in the church on the musical life of the community? The musical part of the service in the small town always causes a great deal of comment and discussion among the people, showing the interest that they take in it and the importance that they attach to it. And this is only natural, for the church offers the only opportunity that these people have to hear any music. Consequently, a good musical program in the church is a source of lasting enjoyment, to be carried home, to be commented upon and to be thought of with pleasure. It is to the people of the open country what a symphony concert is to the people of the large cities. The country church then, besides attracting larger congregations by offering good music, can be made a center from which will radiate the ennobling influence, the spiritual enjoyment, and the lasting pleasures of good music in the homes and lives of the people.

President Wilson was approached to-day by a man who had been a Republican all his life and who said:

"I'm for you this time, Mr. President."

"That's music," replied the President, coining a phrase.

In the very same issue in which it appeared, the New York Herald added this from Washington:

President Wilson apparently got his slang phrase, "That's music," from a recent Southern song in which there is the line "That's music to my ears." Mr. Wilson derives considerable enjoyment from ragtime songs played on a phonograph at the White House.

The erudite Sun gave up a couple of "sticks" of space to show just how unoriginal the President's phrase is—even quoting a dictionary. If our own space were not so valuable we might ask Mr. Munsey's paper why it did not give part of the credit to the ebon Bert Williams and his song, "That's Harmony."

Here's a golden opportunity, from an "ad" of a learn-music-quick concern in the New York Evening World:

Play by Note

Piano	Organ
Violin	Cornet
Mandolin	Harp
Banjo	Sight Seeing

"Sight Seeing" by note, eh? There's the correspondence school method raised to the nth power.

Two weeks ago we told of Antonio Scotti's being "shushed" when singing in a Rockaway bath-house by a man who was unaware that he was hearing the famous baritone. Now Town Topics relates that when Scotti and Leo Dietrichstein recently visited an Eastern inn, the opera star yielded to a request of the party for a song. The landlord—ignorant of New York celebrities—remarked to one of the Scotti party, "Say, do you know, I think that fellow has a pretty fair voice." Weep Melpomene! Such is fame, comments Town Topics.

Nearly a column of the New York Review is devoted to an exposition of this revolutionary proposition:

The high school music teachers of this city have come out against the old negro dialect songs, such as "Dixie" and "Swanee River" and are going to ask the music publishers to eliminate all such songs from the text books.

It is the darkey dialect ("ribber," "neber," etc.) that the purists are getting so excited about. What's ailin' you, breddern? The Community Chorus has been singing denatured versions of the old songs all summer without making such a fuss about it.

MUSIC AND THE COUNTRY CHURCH

How Good Singing Might Revitalize the Church and the Church Be Made a Medium for the Spread of Music Among the Country People

By MAX SCHOEN

[Director of the Department of School Music at the East Tennessee State Normal School]

IN an article in MUSICAL AMERICA for Jan. 1, 1916, on "Music in the Rural Community," I stated in a few words how the introduction of music into the rural school would also benefit the church in the community. In connection with a recent conference at Columbus, Ohio, which concerned itself with the question of the revitalization of the country church, and the glorious country-wide campaign now being conducted by MUSICAL AMERICA for music "for the people and by the people," the topic of music and its significance to the country church deserves fuller treatment and consideration.

At the Columbus conference it was stated that "one out of every ten churches has been abandoned in recent years. Only one-third are increasing in membership and two-thirds of the churches have either ceased growing or are dying." There seems to me to be a close relationship between the condition of the country church and the lack of music among the people and that, if a means could be found to have them react on each other, it would prove beneficial to both. Could not music be a factor in the revitalization of the country church and could not the country church be a medium for the spread of music among country people? There is a possibility here which is well worth consideration.

As in the city, so also in the country, people go to church, first, out of a desire to worship; second, to hear a good ser-

mon, and third—and this is more true of the country than of the city—with the hope of hearing good music. In rural sections it is often necessary for the people to go miles to get to a church and unless there is some specially attractive feature in the service, the mere desire for worship will induce but few to attend. Furthermore, the preachers in these churches, like the school teachers, receive a salary lower than that paid a day laborer and consequently the preaching is not of the best. More often it is of the poorest type.

The only feature then that can be relied upon to attract a large congregation to the country church is the prospect of hearing good music. Financial conditions prevent the country church from procuring the services of a good preacher. But with a little effort the country church could enrich its services with music that would appeal to the people and attract large numbers of them to its doors.

The country church can have good music if it will fulfil three requirements:

1. Have the young people of the community in the choir.
2. Have a competent choir director.
3. Have the young people get some musical training in the school.

At present most of the churches in small towns having a voluntary choir must depend for its membership on the older people of the congregation. This is unfortunate, for naturally enough these cannot obtain as good results as would be possible with young and fresh voices. There are many good reasons why the young people will not belong to the choir. First, they do not feel that they are getting anything out of it. Second, there are too many "bosses" in the

RABINOFF COMPANY BEGINS REHEARSALS

Boston-National Troupe Leaves New York for Work in Its "Home" Theater

The middle of the opening month of the general amusement season finds the Boston-National Grand Opera Company gathering in Boston for the general rehearsals supervised by Managing Director Max Rabinoff and his various technical and musical staffs. The first section of the company, numbering ninety-three persons, artists, chorus and ballet, left New York for Boston on Sunday, Sept. 17, while every day since then parts of the ballet, chorus and artists have traveled to Boston.

The party which arrived in Boston on Sunday consist, in part, of these artists: Francesca Peralta, Mabel Riegleman, Fely Clement, Maria Winietskaja, Romeo Boscacci, Ernesto Giaccone, Tovia Kitay, Thomas Chalmers, Giorgio Ananian, Virgilie Lazzari, José Mardones. Also among this contingent were Chief Musical Director Roberto Moranzoni, conductors Adolf Schmid, Fulgenzio Guerrieri and Alexander Smallens.

This contingent, which traveled in special cars, included, in addition, a part of the chorus and Ballet Russe.

On Tuesday, Mme. Tamaki Miura, the Japanese prima donna, and Luisa Villani, the Italian soprano, joined the busy throng of artists at the Boston Opera House. Maggie Teyte, Giovanni Zenatello, Riccardo Martin, Elvira Amazar, Dorothy Follis, Kathryn Lee, Maria Gay, Elvira Leveroni and the others were scheduled to leave New York during the week of Sept. 17.

Already in this country from Europe are Nadina Legat and Enrico Arensen, the soprano and tenor brought to this country by the Boston-National in order to add two prominent Russian artists to the organization.

Responsibility That Art Owes the Child

Kitty Cheatham Discusses the "Re-enforcement of Democracy" Through the Musical Training of the Young—Children Natural Lovers of the Best in All the Arts—Limitless Opportunities for Artists to Co-operate in Their Rightful Education

IN spite of the numerous symphonic concerts for children given almost periodically by some of the leading American orchestras, the problem of the proper musical food for the juvenile mind has not yet been effectually solved. Nobody has given the matter deeper thought than Kitty Cheatham, whose theories on the subject are unassailable. She has done much to work them out practically in her appearances as soloist with various great orchestras, and her ideas bid fair to win the widespread acceptance they merit. Once concert-givers adopt them, American children may be expected to benefit incalculably. In the current number of the *Craftsman*, Miss Cheatham discusses her point of view in the course of a splendid article on the "Re-enforcement of Democracy through the Children."

"There are many progressive thinkers among mothers," declares Miss Cheatham, "and teachers who are awakening to the great responsibility that art owes the child, and the many letters of inquiry that come to me are inspiring me with an earnest, unceasing desire to make my own offerings of increasing value and beauty. Artists should co-operate with all who touch child education in this great work of establishing a true democracy. We have limitless opportunities. The familiar musical composition, picture and story are the popular ones. Let us, then, ask ourselves, individually, with what we are making our children familiar!"

"We have it in our power to lift up the masses in this country by our own refusal to lower our artistic standards, and especially by giving to our young people only the best in all the arts. I have found that children will listen, breathlessly, to the little classics of Brahms, Mozart and others of the great masters, and they love the inspirational folk tales. (This does not mean that they should ever be excluded from legitimate amusement and entertainment, and there is a

wealth of rich material to draw from along these lines.)

Hungry for the "Bread" of Beauty

"They are starving for the 'bread' of beauty, joy and inspiration, and are fed so often by the 'stones' of sensationalism. What are the ideas back of each number on the programs we offer them today? (Cause and effect—the idea and its expression—cannot be separated.) I do not need to go into the ideas in the librettos of many of the well-known grand operas that are given at our large opera houses, not only here but in other important American cities. Many—too many—children hear these operas which almost without exception express infidelity, viciousness, cruelty, sensuousness. The only antidote is to perpetuate through artistic effort 'whatsoever things are true, whatsoever things are lovely . . . whatsoever things are of good report,' all of which will find response in the child's consciousness, and express itself in new and undreamed-of beauty and purity.

"Let us keep daily in mind that we are building for a better democracy. And we need constantly to rid ourselves of the idea that nothing has value unless it has the stamp of a century or so. We are a childlike nation, the constitutional greatness of which is founded upon its directness of purpose and utterance. We have the childish faults as well as the childlike virtues. We need to guard against imitation, while revering all that is good in the older nations—for any expression of truth is a universal truth—we must keep ever before us the great principles upon which this nation was founded, and also the fact that the makers of America were childlike men, who, in moments of great national stress, turned like humble little children to a Higher Power for guidance.

"A friend of mine, aged five, asked her mother recently: 'Are you sure God made everything and finished all He made?' Upon receiving an affirmative reply, she added, 'Then what business is He in today?' It seems to me that we, who have the blessed privilege of guiding children cannot delay making ourselves fit to reveal the 'business He is in today.' The counterfeit expressions of art—the wrong methods of educational processes—will never unfold the immortal 'conceptions unconfined.' There are many practical means of illustrating this, one of which is the feeding of our children's minds on the comic supplements of many of our Sunday papers, which are often badly written, badly colored, badly printed, and express, certainly, not wholesome ideas.

Cannot Begin Too Early

"We cannot begin too early to encourage expression in a child. I have many grateful opportunities for speaking directly on these lines to children in my

own recitals, and when I have been privileged to co-operate with our distinguished conductors, Josef Stransky, Leopold Stokowski, Dr. Horatio Parker, David Mannes and others, in their symphony concerts for young people (these concerts have been given by the New York Philharmonic and Symphony Society orchestras and also the New Haven Symphony), I have always endeavored to bring to the attention of young auditors the fact that many of the compositions of our great masters, whose works have been heard on these programs, have been inspired by the simplest little tunes, and also that they themselves have risen, generally, above insurmountable difficulties, in their own childhood to give forth later their immortal creations. These facts I like to emphasize with our American children, who, unfortunately, often have too much luxury surrounding them and are not taught self-discipline and gratitude. There is a tendency among them to take things too much as a matter of course, and they are not taught often to appreciate so much that is being done for them. These orchestral programs also enable me to show what the great masters have written when they were children: Mozart, for example, who composed little classics at four; Mendelssohn, who not only composed at the same early age, but who, at seventeen, finished his great work, the 'Midsummer Night's Dream' Overture.

"In addition to these two musicians and Bach, Brahms, Haydn, Beethoven, Moussorgsky, Tchaikowsky, Grieg, Dr. Arne, Sibelius, many others might be mentioned who have contributed to the musical literature for children. Stevenson, Kipling, Kenneth Grahame, William Blake, Graham Robertson, Lewis Carroll, Christina Rossetti, Hans Christian Andersen, Selma Lagerlof, George MacDonald, Bjornson, Tolstoy, Fiona Macleod, William Allingham, etc., as well as our own Longfellow, Whittier, Field, have been represented on these programs for young people. I always endeavor to impress young people with their individual responsibilities, and after each concert I receive numerous letters, drawings, little bits of manuscript music, little poems and bits of prose. These are my priceless possessions, and have proved to me that it does not detract from a child's love for music as music, to help him along with any illumination that has come to me.

"I am aware that I am touching upon one of the most vital questions of the day. There is only opportunity to speak on a few of its aspects, but I do want to say that in my large experience I have found that children love the best in all the arts. They have an intuitive sense of beauty. When one finds an abnormal desire for sensationalism, one must search for the cause in their environment, and in the mentality of those who instruct them. It is not always possible to meet the needs of the individual child

in large educational institutions, but it is possible—and imperative—that each individual instructor rise to meet the splendid opportunity that is being given him to-day.

The Question of Folk-songs

"Much is being said to-day about the necessity of teaching folk-songs to children, as a necessary adjunct to their education. I have looked through perhaps a thousand folk-songs lately of Great Britain, Russia, France, Germany, Scandinavia, Finland, Holland, Greece, Japan, China, etc., and have heard many of them sung by the people in these different countries. There are, however, comparatively few of these that I would teach to children. The folk-song is, as a rule, the expression of a maturer consciousness and tells of national or domestic happenings, and has little in connection with the child or the childlike attitude. Their value lies in the fact that they express the spontaneous utterance of elementary folk. I feel it is legitimate to correlate some of the lovely folk-tunes with appropriate words for children, and this I have done in certain collections of my own. For inspirational value, no folk-songs exceed our own old negro ones, and these should be heard and preserved in their original simplicity. One day I hope to speak at length upon the many interesting artistic compositions, both musical and literary, that are being written to-day. I hope to give a program this winter entirely of manuscript compositions by Americans, no longer a difficult task."

Mme. Hassler-Fox to Sing in Several of Middle Western States

Mme. Hassler-Fox, who has been booked for reappearances and new engagements in several cities in the East, will also sing this season in Ohio, Illinois, Michigan, Wisconsin and Missouri. The American contralto will feature many songs by native American composers.

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GALVESTON GIRLS' CLUB TO STUDY RUSSIAN MUSIC

Season Will Begin Early in October—
Huffmaster to Present Sev-
eral New Cantatas



Some of the Officers of the Girls' Musical Club of Galveston, Tex. From Left to Right: Beatrice Huffmaster, Treasurer; Mrs. Walter Fordtran, Vice-President, and Edith Hutchings, Secretary

GALVESTON, TEX., Sept. 8.—The Girls' Musical Club will hold its first meeting of the season early in October with the following new officers presiding: Linda Fowler, president; Mrs. Walter Fordtran, vice-president; Edith Hutchings, secretary; Beatrice Huffmaster, treasurer; Emma Seinsheimer, associate treasurer, and Marie Clarke, chairman of program committee. No definite arrangement of the study program has yet been announced, but the general outline will follow the influence of Russia on music. The usual three public recitals will be given. In one, the program will be presented by club members, and the other two will present visiting artists.

Hu. T. Huffmaster, director of Trinity Church choir, plans to give several new cantatas this season. Presentation of "The Seven Last Words of Christ" is to be an annual affair.

The Choral Club announces David Hochstein, violinist, and Mme. Chilson-

Ormond, soprano, as among the artists who will appear under the auspices of the club this season.

The appearance of the Philharmonic Orchestra in this city last season created much enthusiasm and since proving so successful we hope for a like concert this season. VERA D. ELLIS.

SPROSS WRITES NEW WORKS

Finishes His First Organ Composition—
New Cantata for Women

Charles Gilbert Spross, the noted composer and accompanist, has been making his headquarters during the summer at Poughkeepsie, N. Y. He spent his vacation at "Camp Arcadia," Westport, Ont., where he did a lot of fishing and hunting. After being there three weeks he returned to Poughkeepsie, then played a number of concerts, and then returned to Canada for another stay.

During the summer he composed a number of songs, made several of choral arrangements, and also wrote his first composition for the organ. He has completed half of a cantata for chorus of female voices. Mr. Spross returns to New York on Oct. 1. He has a long list of concerts booked for the coming season and continues as accompanist for the Mozart Society of New York and his church post in Poughkeepsie, which he has held with distinction for the past few years.

Saslavsky Trio Opens Season in Boise

BOISE, IDA., Sept. 19.—The fall musical season in Boise was opened by a splendid attraction brought by the Red Cross Society, when it presented to the public the Saslavsky Trio, composed of Alexander Saslavsky, violinist; May Mukle, cellist, and Alfred De Voto, pianist. As an opening number they played the Brahms Trio in B Major, Op. 8, and in closing they offered the Arensky Trio in D Minor. As a soloist each member played well.

Assisting the visiting artists were a group of twelve women of this city, who sang the "Mother Goose Arabesque," by Mrs. Tukey of this city, under the leadership of Frederic Flemming Beale of Caldwell. Mrs. Brandt, local contralto, sang three songs by Brahms, accompanied by Mr. De Voto. It is said that the Red Cross cleared about \$250 on the concert. O. C. J.

Minneapolis Composer Writes Many New Works During Summer



Stanley R. Avery, the Composer, as a "Family Man" at His Home in Minneapolis, Where He Remained This Summer, Devoting Himself to Composition

MINNEAPOLIS, MINN., Sept. 13.—Stanley R. Avery announces the appearance this fall of several of his newly published works, including a Scherzo in G Minor for violin and piano, which was brought out last season by the MacPhails; a Scherzo in G for organ and a "Te Deum" for congregational use. During the summer Mr. Avery composed a number of songs, choruses, organ pieces, a one-act grand opera for four voices and two half-hour musical comedies. Mr. Avery is preparing to give programs of these and other orig-

inal works throughout the country, with local talent or with Minneapolis artists who have presented his works in the past.

In connection with his work at St. Mark's Church, Minneapolis, where he is choirmaster and organist, Mr. Avery announces the production of a standard church cantata each month and two mid-week musical services with orchestra, during the season. The first of these events will bring forward the first performance in the Northwest of Horatio W. Parker's oratorio, "Hora Novissima," some time before Christmas.

F. L. C. B.

WORCESTER NOVELTIES

"Reel" by Stanford-Grainger to Have
Its American Premiere

Percy Grainger's busy season opens on Sept. 28 at the Worcester Festival, where he has been specially engaged to play the Grieg Piano Concerto. Mr. Grainger will also be heard at Worcester in the following of his own compositions: "One More Day, My John," "Colonial Song," "The Leprechaun's Dance" and "A Reel."

The "Reel" (which belongs to the same set of "Four Irish Dances" composed by Sir Charles Villiers Stanford and freely arranged for piano by Percy Grainger, as the "Leprechaun's Dance" and "The March Jig—Maguire's Kick") will receive its first American performance at the festival. J. Fischer and Brother, New York, have just issued these dances in an American edition newly edited and revised by Percy Grainger, in which fingerings, pedal and expression markings are so conspicuously provided throughout that this edition may be said

to give a very complete picture of the young Australian's methods of approaching pianistic technical problems.

"One More Day, My John," a poetic Sea-Chanty, which made a "hit" at a New York Grainger recital last January, is being published by G. Schirmer, New York.

The Worcester Festival program devotes a whole page to a description of Grainger's "Marching Song of Democracy" for chorus, orchestra and organ, which is to receive its first performance anywhere at the Worcester Festival of 1917.

Mme. Niessen-Stone Gives Recital in
Aid of Children's Vacation Fund

Mme. Matja Niessen-Stone gave an open-air recital in the Forest of Arden Theater at the Lake Placid Club, Lake Placid, N. Y., for the benefit of the Children's Vacation Fund. Mme. Niessen-Stone was assisted by Elsa Fischer, violinist. The contralto sang various songs in German, Russian, French and English, the artistic perfection of her interpretations evoking much applause.

THUEL BURNHAM TOUR



"He played in his usual masterly style. His performance yesterday afternoon placed him almost in a class beyond criticism."—*Paris Daily Mail*.

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TECHNIQUE A MATTER OF COURSE IN VIOLIN ART, SAYS HOCHSTEIN

Mere Skill Ought to Be Taken for
Granted by Reviewers, He
Points Out

"WHEN a critic declares that an artist's technique is sound, he does not pay him a compliment. He simply admits that the artist has a right to offer his art to the public." So says David Hochstein, the young American violinist whose playing has won him high praise in America and Europe.

"Not that technique is unimportant," continues the violinist. "On the contrary, it is so exceedingly important that it should not be mentioned at all. It is



David Hochstein, Gifted American Violinist

the *sine qua non* of all artistic endeavor. And it should be treated as such by the critics, and not marveled at as though it were a remarkably rare jewel which only a few artists possess. It is as silly to point out, for example, that a fine violinist has a splendid technique as it would be to call attention to the fact that a master novelist wrote good English, or that a beautiful woman had regular features. These things are taken for granted.

"In other words, what an artist does over and above his technique—which must be sound if he is an artist at all—is the thing which should concern his critics. In short, they must investigate his musical personality, if they would tell him and his public why he is still ranked with the second-class artists, or why, if it be the case, he is entitled to high rank. There is no use, if criticism is to be a constructive art, in comparing the technical skill of two artists. But the limits of personality are infinity.

Two Concrete Examples

"Let us take some concrete examples for a moment. Suppose we consider Ysaye and Kreisler. I have chosen these two artists arbitrarily, because they are both well known and both have reached the ultimate in technical skill. No one should have the temerity to suggest that either surpassed the other in technique, for they have both attained perfection. Yet it is easy enough to start a discussion in any musical circle as to which is the greater artist. What does this mean? Simply this. The musical personality of both men is so great that it has gathered about it a horde of followers who are sympathetic to one personality or the other. No one but a pedant would shed tears over a perfect technique, but almost anyone will shed blood over a personality—if it is big enough.

"Before leaving the subject, let me emphasize the fact that I am not belittling perfect technique. As I have said, without it an artist is nothing, and it cannot be attained without a great deal of very hard work. But with that work it can be attained by any normally artistic intellect, while no human power can add personality to a man. The seed

of it, at least, must be present. True enough, the artist can develop a rich personality if he has one; and if he is wise he will find a guide for its development in the sincere criticisms which are made by those who know."

Mr. Hochstein's Training

Mr. Hochstein, who is an American, studied in New York under Alois Trnka, the Bohemian violinist, until he was about fifteen, and while still a lad gave a recital and appeared as soloist with the Pittsburgh Symphony Orchestra, where he was very well received. He then went to Europe, where he won a free scholarship at the Meisterschule in Vienna, studying under Sevcik. A few years later he was graduated with the highest honors, receiving both the Austrian State diploma and the first prize of one thousand crowns. He then went to Petrograd to study under the Russian master, Leopold Auer, the teacher of Mischa Elman and Efreim Zimbalist.

While in Europe he gave public recitals and was featured as the soloist with the symphony orchestras in Vienna, Petrograd, Dresden, Berlin, London and other European cities. Purposely unheralded, he came to America in 1914 and gave recitals in New York and Boston, where the comment of the press was most gratifying. This year young Hochstein will appear with several symphony orchestras, and with Pasquale Amato, Julia Culp and Maria Barrientos, as well as in twenty-two recitals of his own.

NEW OPERETTA COMPOSER

"Amber Empress," by Parenteau, Heard
—Libretto a Handicap

New Yorkers made the acquaintance of a new operetta composer on Sept. 19 when "The Amber Empress," an "operatic comedy," with music by Zoel Parenteau, was given its première at the Globe Theater. Mr. Parenteau, who is a Pittsburgh musician of French-Canadian birth, was previously known on Broadway as the composer of Orville Harrold's "My Flag" song in last year's Hippodrome show.

"The Amber Empress" was tried out on the road last spring and in the process of revision it is said that the score and the list of characters are the only elements of the original opera that have been retained. In that case, the first libretto must have been an awful thing, for the present book, by Marcus C. Connelly, is a handicap such as a score even more melodious than Mr. Parenteau's could not overcome. Is it not patent to managers that such threadbare, conventional libretti will no longer attract the public; that the only types of books now acceptable are those of the spectacular revues, the bright musical farces and the operettas with a legitimate, human story? Typical of the "Amber Empress" libretto are the "I am now about to sing" type of song "cues" which introduce most of the numbers.

Musically, the best number in Mr. Parenteau's score is the ensemble "Serenade," which was beautifully done under Max Bendix, who, as conductor, brought out all the beauties in the effective orchestration of the various songs. The customary whistling "hit" is "There Is Always One You Can't Forget," while a graceful waltz is "Open Your Heart to Love." The principal singing rôles were taken by Mabel Wilber and Thomas Conkey.

It was unfortunate that the "movie" song, "They Can't Run Off the Reels Too Fast for Me," didn't have an allusion to Geraldine Farrar, for that cinema star sat in one of the boxes and proved that she is a most responsive "audience."

K. S. C.

TO HEAR GADSKI FOR 25 CENTS

Soprano Lowers Prices for Her Recital
in Carnegie Hall

It is largely to test a theory that Mme. Johanna Gadski has decided upon an innovation in the matter of admission fees for her recital in Carnegie Hall, New York, Sunday afternoon, Oct. 8. Mme. Gadski's experience this past summer, however, when 2000 persons were turned away at the Madison Square concert at which she appeared as soloist, convinced her that there are a great many music-lovers eager to attend the best concerts when prices are brought within their reach. She decided, therefore, to make this year's recital a popular one in every sense, not only providing a program that would make a wide appeal, but offering a scale of prices at somewhat more than half of those that have formerly obtained. The entire balcony at Carnegie Hall will be sold at 25 cents and 50 cents, and the entire dress circle at 75 cents; while in the parquet \$1 and \$1.50 will be the rule. Loudon Charlton has already received several orders for seats.

Mme. Gadski has divided her program into three parts, the first to be devoted to German *lieder*—works of Schubert, Schumann and Franz; the second to English, French, German, Irish and Russian folk-songs; and the last to modern songs, including several in English, such as H. C. Gilmour's "Drowsy Poppies" and Francis Moore's setting of Stevenson's Children's Songs. Mr. Moore will assist Mme. Gadski at the piano.



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N. Y. Tribune

MAY PETERSON

American Prima Donna
Soprano

Opera Comique, Paris

PAUL REIMERS

Tenor

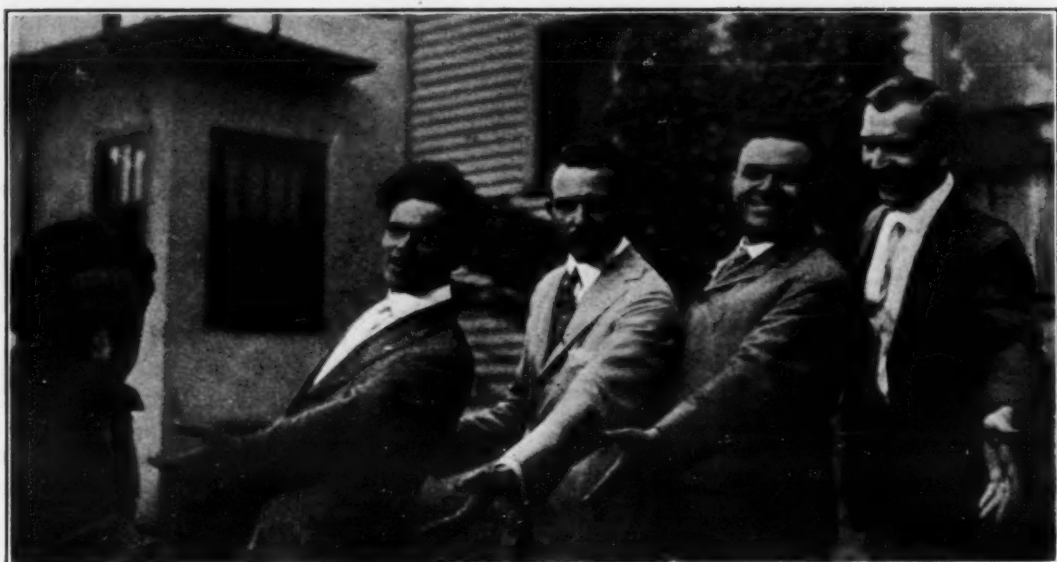
"Master of Lieder, Chanson and
Folksong"—Eve. Post, N. Y.

S. de STEFANO

Harpist

"Rare artist with a wealth of
technic"—N. Y. Tribune

Rehearsing in the Open for Summer Opera in Chicago



Giuseppe Bonfiglio Instructs Some of the Singers in Dancing the Fandango

CHICAGO, Sept. 2.—The singers at Ravinia Park, "America's Bayreuth," not only act in the open air to the accompaniment of mosquitoes and the occasional interruption of a bat, but they also rehearse in the open, under the blue sky. The accompanying picture shows Giuseppe Bonfiglio, dancing part-

ner of Rosina Galli, instructing some of the singers in dancing the fandango for one of the operas. From left to right, in the row of dancers, are Giordano Pellonari, tenor; Ettore Titta Ruffo, coach, and the brother of the celebrated Italian baritone; Millo Picco, baritone, and Louis d'Angelo, tenor. Signor Bonfiglio, at the extreme left, is directing the dance. F. W.

James Whitcomb Riley's Memory to Be Honored in Indianapolis Concert

Mrs. Ona B. Talbot, the Indianapolis impresario, has asked Modest Altschuler, conductor of the Russian Symphony Orchestra, to include Chopin's "Marche Funèbre" in the program which the Russians will give at the Shubert Murat Theater, Indianapolis, on Oct. 19. It happens that the birthday of the late James Whitcomb Riley falls in the same week and the Chopin number will be played as a tribute to the Hoosier poet's memory. Otherwise the program will be entirely Russian in character. Bernard Altschuler, the first 'cellist, will be the soloist.

Tacoma Welcomes Lucille Bradley in Recital

TACOMA, WASH., Sept. 13.—A warm welcome was accorded Lucille Bradley by local musicians at her chamber recital in the new Elks' Hall. Selected principally from the works of Chopin, Schumann and Mendelssohn, the program was well chosen to show the pianist's gifts. The modern school was represented by "Chant d'Amour," a composition by Sigismund Stojowski, with whom Miss Bradley studied. As an encore the pianist performed a composition of her own. Miss Bradley will return to New York this fall to continue her studies

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OSCAR SAENGER

WILL RESUME TEACHING OCTOBER 20

Noted Artists Engaged for Tuesday Salon

Mrs. Anson Dudley Bramhall has just announced the list of artists engaged for the five musical afternoons of the Tuesday Salon to be held in the Grand Ballroom at Sherry's, New York, in December, January and February next. The roster includes Mme. Edvina, Marie Rappold, Anna Case, Loretta del Valle, Dora Gibson, Julia Claussen, Emma Roberts, Frances Ingram, Germaine Schnitzer, Ethel Leginska, Dorothy Johnston Baeseler, George Harris, Jr., Paul Reimers, Emilio de Gogorza, Louis Graveure, Edgar Schofield, Willem Willeke, John Powell, Albert Spalding, André Benoist and Albert Stoessel. The first concert will be held on Dec. 5, when Mme. Edvina will make her first appearance for the season in New York. A social feature of the Tuesday Salon musicales and one which distinguishes them from other similar entertainments is that tea is served in the foyer at the conclusion of the program, when an opportunity is given the subscribers to meet the artists and their friends.

Famous Soldier-Conductor Announced as Ballet Russe Conductor

Pierre Monteux, one of Europe's distinguished conductors, has left the trenches in France to come to America to conduct the orchestra of the Serge de Diaghileff Ballet Russe, according to the announcement by the Metropolitan Musical Bureau. He was due on the steamship Rochambeau Monday. Mr. Monteux was at one time leader of the famous Colon Orchestra in Paris, and afterwards founded his own orchestra known as the Monteux Orchestra, which gained such a vogue in Paris that it was chosen to accompany the Boston Opera Company for its season of 1914. Mr. Monteux had been leader for Diaghileff at various times and conducted with the organization until the outbreak of the war in 1914, when he joined his regiment and fought on the French frontier. Last year he was unable to obtain his release and his place here was taken by Ernest Ansermet.

Young Men's Symphony Opening Its Fifteenth Season

The Young Men's Symphony Orchestra will open its fifteenth season under the direction of Arnold Volpe on Sunday, Oct. 1. Its meetings will, as usual, be held at Terrace Garden, 155 East Fifty-eighth Street, at 10 o'clock each Sunday morning. The first two meetings, Oct. 1 and 8, will be devoted to the trial of applicants for admission and regular rehearsals will start on the 15th. The orchestra was founded by Alfred Lincoln Seligman, an amateur 'cellist, to afford young and aspiring musicians who earn their livelihood in theater and restaurant an opportunity to learn something of the symphony classics, and so prepare themselves for a better future in our larger orchestras. The season will be marked by two concerts in Aeolian Hall—in February and April.

Baritone Jolliffe Resigns as New York Temple So'ist

Norman Jolliffe, baritone, has returned from a month's rest at Lake George, N. Y., following the summer session at Columbia University, over which he presided. Mr. Jolliffe has resigned from the Temple Israel choir after five years' service at soloist.

ACTIVE IN CHICAGO BOTH AS PIANIST AND VOICE TEACHER



Sidney Dietch, Teacher of Voice and Accompanist

CHICAGO, Sept. 1.—Sidney Arno Dietch, teacher of voice and coach-accompanist, will maintain a studio in the Fine Arts Building this season with Glenn Dillard Gunn, the pianist, whose name is inseparably linked in Chicago with the fight for Americanism in music. Mr. Dietch, in common with many other young American artists, attributes much of his success to the inspiration and guidance he received from Mr. Gunn.

Mr. Dietch is no stranger to Chicago, for during three years he has been in close touch with many phases of its musical life. Both as teacher and as coach-accompanist he has made a name for himself. He accompanied George Hamlin and Mme. Luella Chilson-Ohrman on their concert tours this year, appearing with gratifying success in most of the important musical centers.

When Mr. Dietch first went to Europe several years ago it was with the idea not of becoming a teacher of voice, but a concert pianist. He went to Paris to study with Moszkowski and Swayne. Several eminent musicians encouraged him, while he was there, to take up the study of voice. He followed this advice and acquired an extensive repertory in opera, oratorio and song literature. Mr. Dietch's musicianship is thus wider than that of many teachers who have specialized on voice to the exclusion of other forms of musical expression. F. W.

New Jersey and Pennsylvania Tour for J. Ellsworth Sliker

J. Ellsworth Sliker, the basso, has been engaged, through the Easton (Pa.) Musical Bureau, for ten recitals in New Jersey and Pennsylvania. The first is at Washington, N. J., Nov. 9, and the last at Stroudsburg, Pa., Feb. 6. Mr. Sliker has also been engaged to sing the bass part in Spohr's "Last Judgment" at Phillipsburg, N. J., Dec. 6.

CHICAGO'S SUMMER OPERA OWES MUCH TO ERNST KNOCH



A Ravinia Park Snapshot of Conductor Ernst Knoch

CHICAGO, Sept. 5.—Ernst Knoch's success as a conductor has been one of the brilliant features of the summer season of opera which has just closed at Ravinia Park. A Wagnerian conductor of note in Europe, Mr. Knoch is one of the most thorough musicians that the European war has brought to America. As a coach, and especially as a conductor of Wagnerian opera, he has attained remarkable results. F. W.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

A GALAXY of good issues comes from the Carl Fischer press in the arrival of that firm's autumn novelties.* Violin, voice and piano are all represented and the seeker after the worthy new will be repaid for his trouble in examining them.

For the violin we have Leopold Godowsky's "Saga," "Profile," "Perpetuum Mobile" and "Tyrolean." These compositions are among the "Twelve Impressions" by the noted pianist-composer, of which the Legend, Valse, "Valse Macabre" and "Wienerisch" were reviewed in this journal upon their appearance last spring. They are truly interesting compositions, intended for concert violinists. The violin parts are fingered and phrased by Fritz Kreisler. Mr. Godowsky has a fault in writing violin compositions, which we hope will not militate against the success of his output. And that is that he overloads his piano parts. We do not enjoy the barren piano accompaniment, which is an accompaniment in a guitar sense, but there is such a thing as making one's piano part too elaborate and in so doing defeating the effect of the solo instrument, which is designated in this case as the violin, and not the piano.

Francis Macmillen, the American violinist, gives us a very admirable transcription for his instrument, with piano accompaniment, of Chopin's plaintive little song, "Maiden's Wish." This gem, made famous by the great Sembrich, sings itself beautifully on the violin. And we must congratulate Mr. Macmillan for his good sense in not adding any ornaments to it, barring a small run, which is in good taste and the effective double-stopping on the second verse. The piece will win many admirers, for it is as effective on the violin as it is in its original form.

A Melody and Barcarolle for the violin, by Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra, are in his characteristic fluent manner. The Melody falls short in one or two spots, being too much of the violin composition of former days, but the Barcarolle is a piece that should become as popular as the Ethel Barnes "Swing Song." Its melody (the opening of which has a marked resemblance to the main theme of the middle movement of Saint-Saëns's B Minor Violin Concerto) is insinuating and the treatment of the materials is altogether attractive. Audiences will encore this piece and violinists will take it up in numbers, as soon as it is publicly presented. Two unimportant pieces are "Folk Song and Dance" and "The Butterfly," by Mme. Davenport-Engberg. They are all right as bare violin pieces, but they have no real interest, the piano accompaniments being made in a most fragmentary manner.

One of the last works of the late Max Heinrich makes its appearance here. It is entitled "Death and the Warrior," a setting of a Yale University prize poem by Edward Fairchild Smith, as a *scena* for tenor and bass voice with piano accompaniment. It is a dialogue, not a duet. The voices do not sing together, but alternate in carrying on the conver-

sation. The poem, a splendid one (which, by the way, Mr. Heinrich rendered most skilfully into German), tells of the warrior, encountering Death on the battlefield, trying to hold him off, believing that he may still survive; Death calls him, urges him to follow, when suddenly the warrior hears the trumpet-call. He tries to answer it, but fails. In his delirium he sees a vision of his mother and his home; once more he attempts to "strike one more good stroke for lord and king," but he cannot. He asks Death to tell him more "of that fair island girt about by seas," assuring him that he may return to the fight when his wound is healed. But Death refrains, bidding him to follow him there. Finally he gives in with

"Then take me,
I shall follow thee, that I may soothe
the aching of this wound,
And come again to fight beside my King."

Death takes him and the *scena* closes with Death's epilogue, a general commentary on life and death, worthy of quotation. It reads:

"Thus it was ever, alike in age and youth
throughout the world;
They live and toil and strive to be stern
men,
Yet when at last they come, on me they
lay their weary heads and close their
eyes,
Like little children ready for their sleep."

Mr. Heinrich's setting of this epilogue in particular is one of the finest bits of music he wrote in all his career. Its simplicity is almost Schubertian, and it is moving. The whole *scena* is impressive and is worthy of performance, as a rare example of a truly consistent setting along these lines.

Otto Goritz, the German baritone of the Metropolitan Opera Company, has written a patriotic song, "Fern von der Heimat in schwerer Zeit," which has a true ring in it. It is intended to be the hymn of the German in foreign lands at the present time, whose feelings for his Fatherland are roused. There is nothing of the much talked of hate in this song, which is purely one of intense adoration for what is German, its land, its people and its ruler. Mr. Goritz has also written the words, which are straightforward and simple, as is the melody of the song. It is written within the range of a medium voice. The title page is a drawing by the famous illustrator, Hy Mayer.

For the piano we find a set of "Twelve Improvisations" by the late Max Vogrich. Mr. Vogrich has accomplished a very interesting piece of work, having improvised on the music of many famous composers. The pieces are: Adagio on a Theme by Haydn, "Scherzino del Diavolotto" (on a Theme by Haydn), Rondo Impromptu on Themes by Mozart, "Don Juan" on Themes by Mozart, "Pamina" on Themes from Mozart's "Magic Flute," "Marcelline's Song" on Themes from Beethoven's "Fidelio," "The Trout" after Schubert's immortal song, "Spring Greeting" after Mendelssohn, "Poor Peter" after Schumann, "Au Clair de la Lune" (Variations Mignonnes after Lullu), "The Nightingale" (Russian Folksong) and "Siegfried's Rhine Journey" after Wagner.

A musician of Mr. Vogrich's erudition and skill might be expected to make an interesting collection of pieces with this material. And he has, in fact, done so. His treatment of his themes, in almost every case, is remarkable for its appropriateness, and his knowledge of the piano, of which he was in his younger days a master, has enabled him to write these improvisations most effectively. There are two editions, "original" and "simplified," of all these pieces. Both will be useful, the "simplified" ones in teaching especially.

FRANZ C. BORNSCHNEIN, who has an equally worthy talent as composer and pedagogue, has made an album

of "Easy Classics for Ensemble Players," which the Boston Music Company has issued.† He has arranged a group of pieces, such as a Bach Minuet, Handel Sarabande, Beethoven "Eccossaise" for three violins with piano accompaniment and optional viola and violoncello parts. Simple as these things are, it requires a musician of real understanding to do such work, so that it will have value. Mr. Bornschein has not merely done it adequately, he has done it supremely well. His handling of the violin parts, so that they may be played by young players, is admirable and he has made the piano part very simple, too. There should be a great demand for this album by violin teachers, who can use it with excellent results in their classes.

THE Clayton F. Summy Co.‡ issues a set of "Six Little Pieces" for the piano by N. Louise Wright, Op. 24, which have the distinction of being among the most musical little pieces for use in Grade I piano instruction that we have seen. The titles are "The Dolly's Lullaby," "The Merry-Go-Round," etc., and each piece is prefaced by four lines of verse at the top, giving the student a word picture to stimulate his imagination. The six pieces are published under one cover in the "Summy Edition."

The same composer is represented by "The Circus Parade," a set of four moderately easy pieces for the piano. These are also very clever and well done. The titles are "The Band," "The Acrobat," "The Clown" and "Fancy Riding." They are issued in separate sheet form.

Two pieces about Grade III are Walter Rolfe's "Rustic Dance" and "Repose" for the piano. Like this composer's work that we have seen before, it is praiseworthy for its unpretentiousness and its usefulness in teaching.

"O Love Divine," a duet for tenor and baritone voices, by Edward F. Schneider, from "Apollo," the Grove Play of the San Francisco Bohemian Club, given in August, 1915, is issued. It is a good, straightforward piece, musically in structure. Mr. Schneider knows how to write a duet and he has obtained his contrasted effects well. It is dedicated to George Hamlin and Clarence Whitehill, who sang it when the play was given last season.

BOOK TWELVE of "Chopin's Complete Works," edited by the late Rafael Joseffy in "Schirmer's Library" Edition, makes its appearance.§ Like the other volumes in this set of Chopin it is issued with a superbly interesting preface by the brilliant James Huneke. To read Mr. Huneke's preface is alone worth the price of the album. There are choice things in it, too: the Berceuse, Op. 57; the Barcarolle, Op. 60; the Allegro de Concert, Op. 46. And there are also the unimportant Bolero, Op. 19; the stupid Tarentelle, Op. 43; the "Variations Brillantes," Op. 12; the "Variations sur un Air Allemand," the posthumous "Marche Funebre," Op. 72, No. 2, and the "Trois Eccossaises," which are

†"EASY CLASSICS FOR ENSEMBLE PLAYERS." Eight Transcriptions from the works of Bach, Handel, Haydn, Mozart, Beethoven, Schubert and Schumann for Three Violins and Piano (with Optional Parts for Viola and Violoncello). By Franz C. Bornschein. Price, complete, \$1 net. String Parts separately, each, 25 cents net. Boston: The Boston Music Company.

‡SIX LITTLE PIECES. For the Piano. By N. Louise Wright, Op. 24. "Summy Edition, No. 72." Price, 40 cents. "THE CIRCUS PARADE." Four Compositions for the Piano. By N. Louise Wright, Op. 28. Price, 30 cents each the first three, 40 cents the fourth. "RUSTIC DANCE," "REPOSE." Two Compositions for the Piano. By Walter Rolfe. Price, 50 and 30 cents each, respectively. "OH LOVE DIVINE." Duet for Tenor and Baritone Voices with Piano Accompaniment. From the Music Drama, "Apollo." By Edward F. Schneider. Price, 75 cents. Chicago: The Clayton F. Summy Co.

§VARIOUS COMPOSITIONS BY FRÉDÉRIC CHOPIN. Edited, Revised and Fingered by Rafael Joseffy. With a Prefatory Note by James Huneke. Book Twelve. "Schirmer's Library, Vol. 36." New York: G. Schirmer. Price, 75 cents.

about as Scottish as Beethoven's arrangements of the folksongs of that country. Mr. Joseffy's work touches a high level. There are things to cavil with, yet in the main his editing is that of a remarkably fine student of Chopin, who understood the spirit of his music and how it should be executed. If his ideas of the piano are not as modern as we would have them, we certainly cannot blame him. In his teaching and editing he has expounded the principles of piano-playing as revealed to him by his masters, Moscheles and Carl Tausig, who were, as we all know, not pianists of the twentieth century.

HAROLD V. MILLIGAN, the New York organist and composer, shows a decided advance as a creative musician in his setting of Christina Rossetti's "Advent" and in his secular song, "Beatrice"|| Mr. Milligan has been strongly influenced by the Russian in his "Advent," which is one of the best Rossetti songs we know. It is a glorious poem and Mr. Milligan has found musical expression for it that matches it finely. It is listed as a "sacred song"; we beg to inform our readers, however, that it has nothing in common with the sacred song as generally known. It is not "mushy," it has no mellifluous phrases and it depends for its effect not on a skilled organist whose registration will vary what would otherwise be bald monotony. Nothing of that is to be found in it. On the contrary, it is individual, it is free and its message is authentic. There is a lot of good counterpoint in it, too, so that those who praise songs for this, rather than for their legitimacy as natural utterances, will not be disappointed. It is published in two keys, for medium and for low voice.

In "Beatrice" Mr. Milligan has set a poem by the gifted Sara Teasdale, one of this country's ablest poets. It is a dramatic song, with a middle section of purely lyric quality, that reminds us of Hans Hermann's "Salomo." The end is finely managed and the effect of the song should be big and vital. It is inscribed to Caroline Hudson-Alexander, the excellent American soprano. The song is issued only for high voice.

||"ADVENT," "BEATRICE." Two Songs for a Solo Voice with Piano Accompaniment. By Harold V. Milligan. Price, 60 cents each. Boston-New York-Leipzig: The Arthur P. Schmidt Co.

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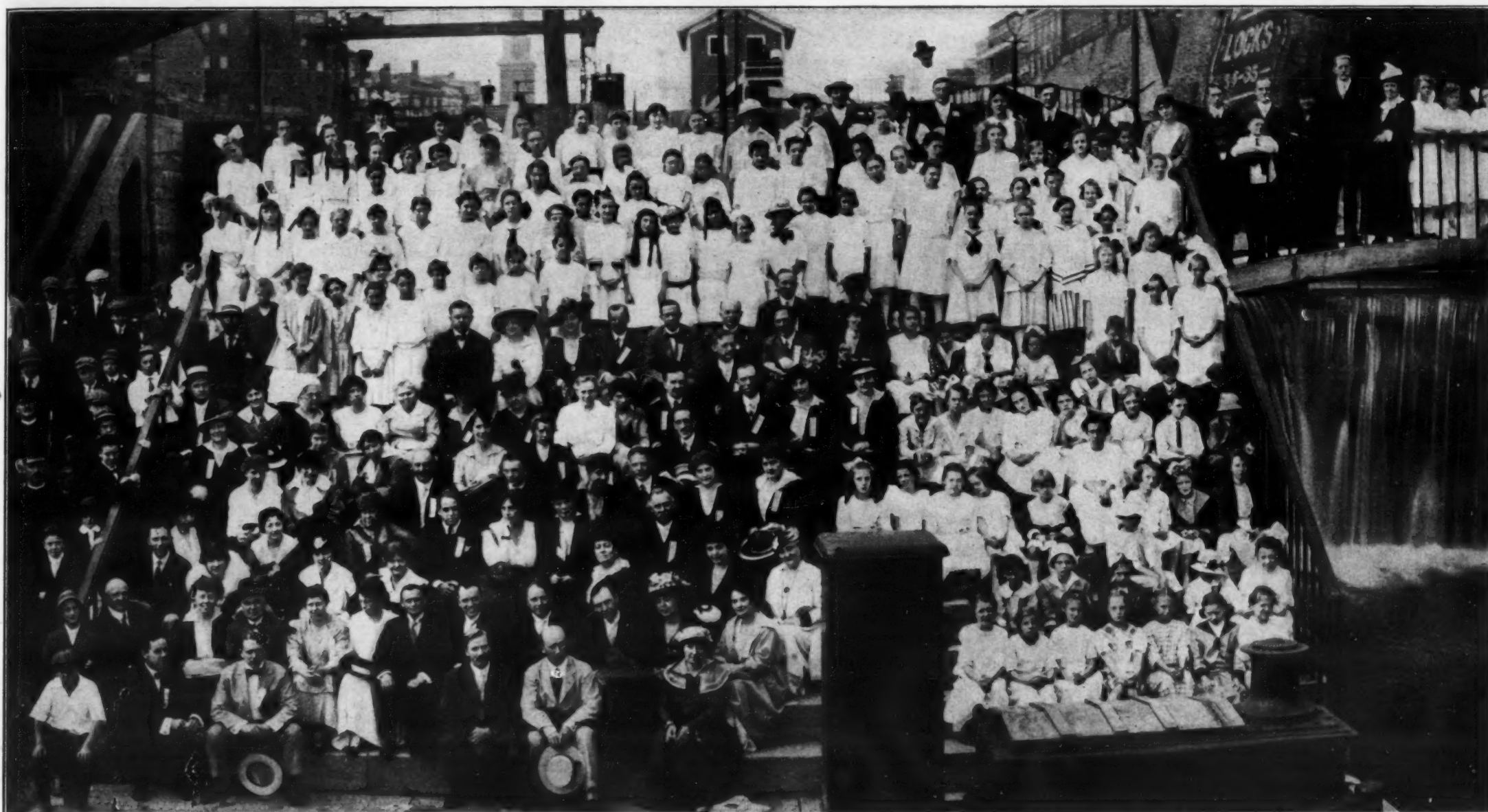
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MANAGERS ATTEND LOCKPORT MUSICAL CONVENTION



THAT a photographic record might be handed down of the American Musical Convention at Lockport, N. Y., on Sept. 13 and 14, the visiting guests and local participants started the second day of the meeting by pausing at the locks for the taking of a panorama picture, of which the above is a part. The guests are found

seated on the steps at the left, while at the top and the right are some of the school children who appeared in a demonstration of Lockport's public school music. The names of the various guests, such as are found in the above photograph, were published on page 33 of MUSICAL AMERICA in the issue of Sept. 23. Many national and local managers were present at the convention.

SAN DIEGO HONORS ORGANIST

John Doane Returns to Chicago After Eventful Vacation

SAN DIEGO, CAL., Sept. 13.—His vacation at an end, John Doane, the concert organist, has returned to Chicago, sped on his way by a brilliant series of musical events given by local musicians in honor of their distinguished colleague.

Mr. Doane was the guest of Mrs. Tingley and Mrs. Spaulding of the Theosophical Institute, who arranged two special programs. Mr. Doane himself gave three recitals on the Exposition organ.

One of the finest receptions of the year was given at the Doane residence last week, assembling the leading musicians, who performed impromptu numbers.

W. F. R.

George Hamlin's first New York recital for this season will occur Nov. 28 in Aeolian Hall.

ARTISTS ENTERTAIN ARTISTS

Musical Celebrities Are Guests of Enrico Scognamiglio

Enrico Scognamiglio, of the board of directors of the Bayswater Yacht Club, gave a concert at Far Rockaway last week at the Grove Club, Far Rockaway. The artists who appeared were Belle Story, soprano; Idelle Patterson, soprano; Hugh Allan, baritone; Vernon Stiles, tenor; Leo Ornstein, pianist, and Salvatore de Stefano, harpist. Enrico

Scognamiglio, 'cellist, Arnold Volpe, violinist, and Leo Ornstein, pianist, opened the program with a trio by Godard. After the concert, supper was served, followed by dancing.

Among the guests were Commodore and Mrs. Edward Steiner, Mr. and Mrs. Enrico Scognamiglio, R. E. Johnston, Mr. and Mrs. Otto Weil, Mr. and Mrs. Nahan Franko, Mr. and Mrs. B. Neuer, Mr. and Mrs. Arnold Volpe, Antonio Scotti, Anna Fitzu, Andres de Seguro, Lulu and Minnie Breid, Orrin Bastedo, A. Russ Patterson, Richard Ferris, Fred Andrews, M. H. Hanson, and many others. Commodore Steiner invited the artists for a trip on his yacht.

Myrta Gilkinson Sings 156 Concerts in Five States

Myrta K. Gilkinson, the young American soprano, who is on a two years' Chautauqua tour of the United States, is winning successes almost daily in the South. Since last May Miss Gilkinson has given 156 concerts through Illinois, Kentucky, Tennessee, Alabama and Mississippi. From now until the end of the season Miss Gilkinson is booked solid.

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LINCOLN, NEB., Sept. 12.—A newly adopted music course was offered to the students at the Lincoln City High School last Monday and by afternoon of the same day over fifty students had already registered in the new department. Lincoln High School has been for some time known as a most progressive school, where, under the supervision of Charles H. Miller, much time and effort have been devoted to the study of music, and credits offered, but with the opening of the new course, in which fourteen of the thirty-two credits required for graduation may be earned in the study of music, Lincoln is brought again to the front rank musically.

Lincoln is said to be one of the first—if not the first—school in the United States to adopt such a course, and the announcement will be of interest to educators throughout the country. The University of Nebraska is pledged to accept these credits to fulfil its entrance requirements.

Those not taking the music course may elect courses in music as heretofore. Credits will be given for private study with competent teachers, students may study harmony and history of music, and members of the band and orchestra may take music appreciation once a week and earn one-half credit each semester. The major subjects in the music curriculum are piano, violin and voice. All who receive full credit in these curriculums must take two lessons a week in the major subject with one and one-half hours' practice each day and examination at the end of the semester. Those taking this course must join either the orchestra, band or chorus for ensemble experience. The theoretical work will be entirely under the direction of Lucy Haywood, assistant supervisor, who has just returned from a summer's study on the new system of "Cumulative Harmony" with William J. McCoy, the noted California educator.

The newly adopted course of study, which received the sanction of the Board of Education but a few days before the opening of school, is as follows:

First Year:	Credits
Instrumental or Vocal Music 5 and 6	1 1/2
Harmony and Appreciation	2
English 1 and 2	2
Elementary Science 1 and 2	2
Orchestra, Band or Chorus	1/2
Total	8
Second Year:	Credits
Instrumental or Vocal Music 3 and 4	1 1/2
Harmony and Appreciation 3 and 4	2
English 3 and 4	2
Foreign Language 1 and 2	2
Orchestra, Band or Chorus	1/2
Total	8
Third Year:	Credits
Instrumental or Vocal Music 5 and 6	1 1/2
History 1 and 2	2
Foreign Language 3 and 4	2
Mathematics 1 and 2	2
Orchestra, Band or Chorus	1/2
Total	8
Fourth Year:	Credits
Instrumental or Vocal Music 7 and 8	1 1/2
History of Music 1 and 2	2
Mathematics 3 and 4	2
Foreign Language 5 and 6	2
Orchestra, Band or Chorus	1/2
Total	8

The Lincoln schools will again support strongly the cause of community music; public appearances of the school chorus will be frequent throughout the winter. Carl Frederick Steckelberg will have charge of the High School Orchestra and Mr. Greenslit will direct the band.

H. K.

Lockport Music School Adopts New Method of Instruction

LOCKPORT, N. Y., Sept. 16.—The old method of teaching music, whether it be piano, voice or what not, which has been to impart merely the technical operation of matching tones to notes, is giving way in Lockport to the method of teaching the theory of music in as close a relation to the instrument as possible, thus making musicians rather than mechanical players or singers. The Progressive School of Music is embodying this principle in all its departments for the first time this year, and keen interest is being shown in the movement by musicians of the city. Mr. Shearer, the director of the school and head of the piano department, is vice-president of the New York State Music Teachers' Association. The violin department is in charge of Douglas

A. Smith, who is president of the New York chapter of the Cornell Music Supervisors' Association. Mrs. Douglas A. Smith has charge of the vocal department. Other members of the faculty are C. H. Sharp and Miss G. J. Fisk, teachers in the piano department. D. A. S.

NEW BARITONE FOR RABINOFF

Boston-National Troupe Secures Singer
from Rialto Theater

The Boston-National Opera Company has secured the services of Vicente Ballester, the young Spanish baritone who has been singing with success at the Rialto Theater, New York, for the past month. Señor Ballester is only twenty-eight years old. He was born in Valencia, Spain, and secured his musical training in Barcelona, Paris, and Milan.

The outbreak of the war found him in the latter city, singing in opera. Like so many other artists, he was forced to return to his native land, where for a year he sang in the opera companies of Barcelona and his own birthplace.

Cuba attracted him, and for six months he sang at the Teatro Nacional in Havana. Upon his arrival here the quality of his voice was recognized at once by S. L. Rothapel managing director of The Rialto, who first presented him to an American audience. Ballester made an instant impression. Mr. Rothapel placed Ballester under an indefinite contract. Then came the offer from the Boston-National Opera Company, and rather than stand in the young singer's way, Mr. Rothapel released him from his contract, with the understanding that he was to have first call on his services at the close of the opera season.

MME. EAMES EMERGES FROM RETIREMENT

Sings in Portland (Me.) for Church
Charity and Delights Her
Hearers

PORTLAND, ME., Sept. 20.—The second annual concert of the Catholic Choral Society, under the direction of Edward J. Whalen, was given yesterday in the City Hall. Mme. Emma Eames came out of her retirement to help the society in its efforts to raise money for the building fund of the Holy Innocents' Home. The result was an enormous audience, which must have rewarded her for her efforts and cheered the Bishop. The society was also assisted by Ruth Deyo, pianist, and Will C. Macfarlane, organist.

It was a great treat to hear Mme. Eames again. She sang the solos in Gounod's "Gallia" and Rossini's "Inflammatus," and a group of songs, "Dopo," by Tosti; "Lilacs," "How Sweet the Place," and "Printemps," by Rachmaninoff. The accompaniments to the songs were played by Helen Winslow of Bath, Me. The accompaniment to "Mein Gläubiges Herz" of Bach was played by Miss Deyo and Mr. Macfarlane, and was most impressively sung. Mme. Eames received an ovation, and at the close of "Gallia" two little girls in white presented her with large bouquets of roses.

Ruth Deyo is a pianist of high attainments, and played with beautiful tone a most attractive program. It was good

to hear a pianist who was not afraid to play pieces that were not so well known by the "man in the street." Her first group consisted of Novelette in D, by Schumann; Mazurka, Op. 56 No. 2, and Scherzo, Op. 39, by Chopin. Her second "Triana," by Albeniz, a Prelude of her own which was exceedingly well received, and "Islamey" by Balakireff, was a most interesting group and beautifully played. She responded to a most insistent recall with MacDowell's "Improvisation."

Mr. Macfarlane contributed very largely to the success of the evening with most effective accompaniments to "Gallia," and "Inflammatus," and in addition played the Toccata from Widor's Fifth Symphony, and Batiste's "Offertoire de Ste. Cécile" in D, No. 2, in his usual fine form.

The chorus, which is made up of the three Catholic choirs of the city, did good work and reflected great credit on the able training of the conductor, Edward J. Whalen.

A. B.

New Music Director for Cedar Valley Seminary, Osage, Iowa

Leslie R. Putnam has been elected director of the music department of Cedar Valley Seminary at Osage, Iowa, to take the place left vacant by Frank Parker. Professor Putnam comes from the directorship of the department of music at Yankton College, Yankton, South Dakota.

Clair Lillian Paleu, mezzo-soprano, a pupil of Mme. Laura E. Morrill, has been engaged to appear with the New York Mozart Society this winter. She substituted as soloist in the Second Church of Christ Scientist, N. Y., during August.

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GALBRAITH WINNER IN ANTHEM CONTEST

Richmond Organist and Vocal
Teacher Takes First Prize
in "Etude's" Competition

RICHMOND, VA., Sept. 25.—J. Lamont Galbraith, organist and choir director of the First Presbyterian Church and a prominent vocal teacher of Richmond, has been awarded the first prize of \$100 for the best anthem in the recent contest



J. Lamont Galbraith, Winner of \$100 Prize for the Best Anthem in Contest Conducted by "The Etude"

conducted by the musical monthly, *The Etude*.

Mr. Galbraith is a native of Glasgow, Scotland, where he received his early musical education, studying pianoforte, organ and composition. Later he decided to specialize in voice and removed to London, England, where he studied under William Shakespeare and Giulio Moretti, and took the degree of Licentiate of the Royal Academy of Music as a teacher of singing. Ten years ago he came to this country and is now a naturalized American and thinks there is no country like the U. S. A.

Mr. Galbraith's published compositions, numbering close upon 100, include two sacred cantatas, songs, duets, trios, anthems and pianoforte pieces. As a vocal teacher he has had great success, having one of the largest classes in Richmond. W. G. O.

A. Y. Cornell Resumes Teaching at His New York Studios

A. Y. Cornell, prominent in New York as vocal instructor, conductor and organist, resumed teaching at his studios in Carnegie Hall on Sept. 25. Mr. Cornell conducted a successful session of the A. Y. Cornell Summer School at Round Lake, N. Y., this summer and also gave one of the best summer festivals that have ever been heard there. This winter he will again teach two days a week in Albany and also continue his work at Springfield, Mass., where he has a class of gifted singers. His musical services at the Church of the Pilgrims in Brooklyn, of which he is organist and choir-master, will again be continued. His solo quartet, one of the finest in New York and vicinity, comprises Olive Kline, soprano; Elsie Baker, contralto; Lambert Murphy, tenor, and Clifford Cairns, bass.

George Warren Reardon in Newark Concert

George Warren Reardon, the New York baritone, scored a splendid success singing at Bamberger's in Newark, N. J., at a special concert given on Sept. 11 for the wives of the visiting "Elks." His offerings included songs by Homer Buck, Lohr and Clarke. Mr. Reardon

has a fine season in view, engagements being already booked for Oneonta and Gloversville, N. Y., on Oct. 30 and 31 respectively and in Geneva, Canandaigua, Malone, Ogdensburg and Potsdam in November.

WINS HONORS AT DÉBUT

Miss Hoffman as "Nedda" with Gallo
Pleases Schenectady

SCHENECTADY, N. Y., Sept. 25.—Elizabeth Hoffman, daughter of Frank Hoffman of Schenectady, won a distinct success at her first appearance in opera in her native city last night, when she sang the rôle of Nedda in "I Pagliacci," with the San Carlo Grand Opera Company, under the management of Ben Franklin, at the Van Curler Opera House. Impresario Fortune Gallo recently heard Miss Hoffman sing in New York and engaged her for the Schenectady appearance. Her first solo revealed a voice of full range and beauty. Pietro Corallo, as Canio, received great applause. Mme. Stella De Mette, contralto, and Davide Silva, baritone, were pleasing in the presentation of their rôles.

Mary Kaestner, soprano, soloist in the "Aida" concert production by the Schenectady Festival Chorus last year, had the rôle of Santuzza in the Mascagni opera, "Cavalleria Rusticana," which followed "I Pagliacci," and was accorded an enthusiastic reception. Anna Haas sang the part of Mama Lucia with the desired appeal. The chorus was not large, but well balanced. H.

Walter Rothwell to Resume Studio Work After Deferred Vacation

Walter Henry Rothwell, the noted conductor of the Civic Orchestral Society during its season at Madison Square Garden, New York, this summer, has been at Margaretville, N. Y., in the Catskills, spending a deferred vacation. It was there that Mr. Rothwell had engaged a summer home, contemplating a rest for the entire summer, when he was engaged as conductor of the Civic Orchestra. His activity in New York this summer made his vacation out of the question, so it was not until recently that he could get his holiday. Mr. Rothwell will return to New York on Oct. 1 and will this winter continue the splendid work which he did last season, coaching singers in opera and concert repertoire and teaching composition, including score-reading, orchestration and conducting. He has removed his New York studios for this winter to 545 West One Hundred and Eleventh Street.

Charles W. Clark to Sing All-American Program in New York

Charles W. Clark will give his first New York recital at Aeolian Hall, Nov. 3, presenting an all-American program. Not only will he use on this program some of the songs which he has made known to the American musical public, but he will also sing a number of newer songs by several of the younger composers. On Nov. 19 he will sing with the American Symphony Orchestra, Glenn Dillard Gunn conducting, at Orchestra Hall, Chicago. During January and February Mr. Clark will tour the South, Southwest and the Pacific Coast.

Boston Publishers on Picnic Cruise with Ditson Company's Club

BOSTON, MASS., Sept. 14.—Last Saturday the steamer Frances carried a merry lot of people down the harbor and up Quincy Bay for the season's final picnic of the "Get-Together Club" of the Oliver Ditson Company. President Clarence A. Woodman of the club was in charge. Through the generosity of Charles Ditson, the younger boys and girls in the firm's employ were also invited, together with members of the Boston Music Publishers' Association. W. H. L.

Booking Mary Warfel, Harpist, in Num- ber of Cities

A number of cities will have the opportunity of hearing Mary Warfel, brilliant young American harpist, this winter, including New York, Boston, Altoona, Pa.; Harrisburg, Pa., and York, Pa. Miss Warfel is under the management of R. E. Johnson.

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ANITA RIO'S SUMMER

Singer Prepared for What Promises to
Be Brilliant Season



Anita Rio, the Noted Soprano, and Her Sister, Mme. Sylvie Riotte, at the Lat-ter's Home at Bronxville, N. Y.

Anita Rio, the noted American soprano, whose return to the concert field in this country after her European stay has been highly successful, has been spending the summer at the home of her sister, Mme. Sylvie Riotte, the vocal instructor, at Bronxville, N. Y. There she has been resting and preparing her work for the coming season, which promises to be brilliant. An oratorio singer of the highest rank, Mme. Rio is also a recital

artist of fine capabilities and her knowledge of the various European countries in which she has lived equips her to interpret their songs with fine understanding. Her tour is under the direction of Haensel & Jones.

Oscar Saenger Returns from His Vacation

After a summer, the first part of which was spent in the White Mountains and the latter at Lake Keuka, N. Y., Oscar Saenger, the noted vocal teacher, has returned and resumes instruction on Oct. 1 at his studios at 6 East Eighty-first Street, New York. Mr. Saenger has taken a splendid rest this summer, enjoying boating and fishing on the thirty-mile lake in the upper part of New York State and also horseback riding and motoring trips. His able secretary, Miss L. Lilly, is now booking students at the studio.

Christiaan Kriens Removes Studio

Christiaan Kriens, the New York violinist and conductor, has removed his studio to 303 Carnegie Hall, which will also be the office of the Kriens Symphony Club, the American Orchestral School, which is composed of 125 men, women and children, and the Kriens String Quartet. Mr. Kriens is seeking singers for his choir at the Park Avenue Church. These singers will receive training in church and oratorio music.

Music Notables Guests of Anna Fitziu

Anna Fitziu, the soprano, recently gave her final house party at Rockaway before coming to New York to take up her work for the fall and winter season. Among the guests were Dr. and Mrs. Sarlabous, Mr. and Mrs. Leon Rothier, Andres de Seguro, Mr. and Mrs. R. E. Johnston, Hugh Allan, and the Misses Lulu and Minnie Breid.

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SANDBY FINDS "SIMPLE LIFE" ELUSIVE IN BAR HARBOR COLONY

'Cellist Driven to Distraction in
Search of Quiet Place for
Composition

THAT leading the simple life is, for a musician, quite as easy in mad Manhattan as it is in Bar Harbor's busy colony is the conclusion of Herman Sandby, the Danish 'cellist, after spending the summer in that Maine resort. Says Mr. Sandby:

"In spite of all hearsay regarding the nerve-racking life in Bar Harbor, I went there, determined to live the simple life. Fortunately, I found a pretty little cottage, quite close to the post office and the swimming pool; and so knew that I could dispense with a car. But unfortunately, the drawbacks to my practical planning were soon very evident, for at five every morning, I was semi-awakened by an ambitious neighbor, who played the hose on her garden and incidentally sprinkled my bed. On hot mornings, this sound grew to be quite pleasant, and would lull me into dreams of vivifying Danish rainstorms! But invariably, after an hour's application, I found myself at six, wrenched out of bed, with nervous tremors! It was ragtime!

"Another neighbor, equally ambitious, who rented out the use of her parlor in the day time, did her own practicing between six and seven! My wife, who is a Norwegian, thinks she understands the Maine natives; and whenever, I ventured to complain, she would say, 'But they are



Herman Sandby, Gifted Danish 'Cellist

not lazy; they are real mountain people!—Even when 'Dick,' who went fishing for Perry's market, would rouse the whole neighborhood, every Friday night at two by his confounded whistling, my wife would only laugh and say, 'Well, we'll have fresh salmon, to-morrow!'

Swimming as Band Played

"I managed to cool my temper in the swimming pool, but in order to avoid swimming when the band played, which made me feel as though I were part of a great vaudeville, I would take my dip so early or so late in the day that, getting a chill, I caught rheumatism in my left shoulder. With massage, electric rays, and bakings, my life began to be rather complicated; and I began to wonder if a man really could live a simple life in Bar Harbor.

"One day, in desperation, I fled over Green Mountain to Seal Harbor, to inspect that place. It happened to be a gray, foggy day, when all of the geniuses were at home, doing their best. What a pandemonium it was! The drastic rules of the 'Silence Club' posted in Mr. Gabilowitch's drawing room were never lived up to!—Who was it that called the place a convict camp?—Every shaved-headed virtuoso, I met, would say, 'Sandby, you must have your hair cut; or you will soon be bald. Do like the rest of us. Don't be vain.' When I got back to my own little roost, I thanked God

that I was dwelling among the natives of Bar Harbor.

"As the fashionable time for visits is between eleven and one in the mornings, with tennis, teas and concerts, the days disposed of themselves. But I waited each eve for the curfew. I hadn't heard the curfew anywhere in the world since my childhood and its quaint and symbolic use appealed strongly to my imagination! I determined to do my work at night, and as the curfew blew, seated myself peacefully and trustingly at my desk. The scheme worked for a fortnight; but then began the real social season. Nightly balls at the swimming pool, strains of dance music, and the megaphone shoutings for automobiles, with the usual accompaniments of unearthly toots and explosions, were not conducive to composing. I was again on the verge of flight. But where to go?

Creative Work on Mountain

"Finally, against my principles to use automobiles in a nature setting, I had to hire one of these ugly things, which daily drove me to some far off mountain. Here I would climb to some sequestered nook and do my work. And I truly believe that those who may chance to hear my fantasies for string quartets which were the inspiration of these tours, will find no reminiscences in them of my town life in Bar Harbor. I accomplished as much as I probably would have done under more ordinary conditions.

"And then I discovered the marvelous beauties of Mt. Desert Island. There are supposed to be a hundred miles of mountain trails made at great expense and with an eye for beauty. Strange to say, so few people take advantage of this enjoyment that on our daily climbs my wife and I seldom met more than two or three people. Ordinarily we had the whole horizon for ourselves.

"As I look back upon the summer and think of the many people who complained of restlessness and overdoing I must think of a swarm of moths beating their wings against the bright lights of society and amusement, while the still nights embraced the mountains, and the moonlight embraced the sea! Personally, I am more than satisfied with this unique summer, where one can have art, concerts, and social intercourse of the very highest in conjunction with summer sports, and the uplift of a varied and enchanting scenery."

Mr. Sandby has returned to New York, where he will spend the winter. Besides his 'cello recitals, he will play his own concerto written for his instrument, his Scandinavian folk song arrangements, already well known, and his later compositions for string quartet and trio.

Edna Dunham Makes Baltimore Her Headquarters for Concert Work

Edna Dunham, the popular American soprano, spent the summer with her husband, Alfred Willard, the Baltimore organist and choral conductor, at Bass Rocks, Gloucester, Mass. She is now living in Baltimore and has given up her position as soprano soloist at the St. Nicholas Collegiate Church, New York. During the coming season she will be heard in concert under the management of the Music League of America.

Marion Carter Prepares for Busy Recital Season

After an industrious summer in the Catskill Mountains rounding out her repertoire for a busy season of winter recitals Marion Carter, the Stamford (N. Y.) singer, has returned to her studio in the latter city. During her vacation period Miss Carter was soloist at several churches.

John Howard Payne's Estate Gets Money Due 64 Years Ago

The estate of John Howard Payne, author of "Home, Sweet Home," has received \$205.92 for salary due Mr. Payne as United States Consul at Tunis, where he died in 1852. Failure of the government to compensate the Payne estate until after sixty-four years was not due to any fault on its part. Mr. Payne was a bachelor and no collateral heirs came forward to claim the salary due him. "There was no red tape," says Mr. Hearne in his report. "On the consul's death no money due him could be paid except to a person qualified with authority to receive it. During all these sixty-four years no one was found to whom the money could be paid."

Gustave Ferrari to Be Mme. Guilbert's Accompanist

Gustave Ferrari, who has played extensively for Mme. Yvette Guilbert in Europe and who was identified with one of her former tours in this country, has just cabled Mme. Guilbert, announcing his departure for this country. He will again be "at the piano" for the great diseuse, who, after a preliminary tour of the cities of Eastern Canada in October, will open her New York season at Maxine Elliott's Theater on Nov. 3.

Mary Helen Brown, Composer, to Open Studio in New York

Mary Helen Brown, the gifted composer, who has lived in recent years at Short Hills, N. J., will open a residence-studio at 150 West Eightieth Street, New York, on Oct. 1. She will coach singers, giving special attention to German *lieder* and English songs and instrumental ensemble. Miss Brown will also be active as an accompanist for singers and instrumentalists.

Mme. Genovese Sings at Lady Duff-Gordon's Musicales

Nana Genovese, the Italian mezzo-soprano, delighted a large audience at a musicale given by Lady Duff-Gordon at her estate, Mamaroneck, N. Y. Mme. Genovese has been spending the summer at her home in Rutherford, N. J. The season 1916-17 will be her third under the management of Annie Friedberg.

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Orrin Bastedo, Baritone, Is Host at Adirondack Summer Camp



Above, left to right, R. E. Johnston, Orrin Bastedo and Romualdo Sapio. To the right, A. Russ Patterson and Mrs. Patterson.

ORRIN BASTEDO, the baritone, entertained a party of friends at Camp Rest Haven, his summer home at Merrill, N. Y., over a week-end last week. The visitors included his manager, R. E. Johnston; Mrs. Idelle Patterson, soprano; her husband, A. Russ Patterson, pianist, and Romualdo Sapio, coach.

The camp is located in a beautiful spot in the Adirondack Mountains. Many of

Mr. Bastedo's friends have enjoyed the hospitality at various times during the summer.

Mr. and Mrs. Patterson and Mr. Johnston motored up from New York in Mr. Patterson's car and drove over 1100 miles in five days. The last day of the tour they made a record drive of 350 miles.

Mr. Bastedo will sing at one of the Biltmore Morning Musicales, Dec. 1, and Mrs. Patterson will appear there Jan. 26.

RUSSIAN ARTISTS WED BEFORE SHIP SAILED

Freed as Spy Suspect After Year. Arensen Arrives with Bride for Rabinoff Season

Mme. Nadina Legat and Enrico Arensen, two Russian artists, brought to this country by Managing Director Max Rabinoff of the Boston-National Grand Opera Company in order to carry out his plan of giving Russian opera in Russian, reached New York on the French liner Lafayette on Monday, Sept. 18. When Mr. Rabinoff and his staff escorted them to the Hotel Claridge, Mr. Arensen provided a surprise, as he wrote upon the hotel register: "M. et Mme. Enrico Arensen."

Mme. Legat, who is a well-known coloratura soprano in Europe, is a daughter of Adjutant-General Schuvatoff of the Russian navy and Countess Schuvatoff. She made her debut in Milan and

soon after met Arensen. Before he became a singer, Arensen had studied violin and graduated from the Conservatory of Moscow with great honor. Soon he was first violinist in the Czar's orchestra in Petrograd. Subsequently he occupied a similar position with Richard Strauss's Austrian Court Orchestra. After studying with Lombardi, Caruso's teacher, urged by the encouragement of the Russian composer, Glazounoff, Arensen returned to Berlin, where his operatic debut was made. In Berlin he again met Mme. Legat.

Arensen had just concluded an engagement at the Royal Opera House in Berlin when the war came. For forty-eight hours he was closely confined, then for a year he was detained as a prisoner though less closely guarded. Finally Arensen's musical friends and admirers brought pressure to bear upon the Kaiser's Cabinet. Arensen lost no time in getting out of Germany and went to Italy, but the story of his release by the Kaiser had preceded him. He was accused of being a German spy and ar-

rested. His Italian friends secured his release, but it was only on condition that he leave Italy at once. He went to Zurich, Switzerland, and sang in twelve concerts. There Mr. Rabinoff's agents came in touch with him and placed him under contract for his American debut.

Arensen went to France expecting to find no difficulty in sailing from Bordeaux for the United States, but Italy brought diplomatic pressure to bear, still regarding him with suspicion and he was unable to have his passports vised, until aided by Mme. Legat. They were married in the Russian Consulate at Bordeaux an hour before the Lafayette sailed.

Travels 600 Miles to Study with Johnstown (Pa.) Teacher

JOHNSTOWN, PA., Sept. 16.—Traveling 600 miles in order to study with her chosen instructor, Wyoneta Cleveland of Crawfordville, Ind., has arrived here to continue her piano studies with Robert B. Lloyd, director of the Johnstown College

of Music. Miss Cleveland was a pupil of Mr. Lloyd last year when he was teaching at the Indianapolis Conservatory of Music.

Amelia Ludwig, soprano, formerly of Boston, who has been studying with Alan B. Davis at the College of Music, will teach at this institute during the coming season.

Five Hundred Bookings Ahead for Gamble Concert Party

Five hundred engagements have been booked for the next two seasons by Charles Wilson Gamble of the Ernest Gamble Concert Party. Many educational institutions have secured the Gamble Party for next season, including Colgate University; Whitewater (Wis.) State Normal School; Central College, Conway, Ark.; Cape Girardeau (Mo.) State Normal School; Mount Morris (Ill.) College; La Fayette (La.) Industrial School; the University of Indiana Extension Series throughout Indiana.

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STEINWAY PIANO

GERMAN MOVEMENT FOR NATIONALISM IN MUSIC

Newspapers Filled with Appeals for the Exaltation of Native Art—Centenary of a Once Famous Conductor—Nikisch Discusses the Probable Effects of the War Upon Music—Robert Phillip's Quarter-centennial in Opera—Wallingford Riegger's Success as Conductor of the Blüthner Orchestra

European Bureau of Musical America
30 Neue Winterfeldtstrasse,
Berlin, Aug. 14, 1916

JUST at present the German journalistic market is having a veritable deluge of printed enlightenment on this or the other reform movement in the world of art; such reform, according to the writers, being engendered by the war. One paramount proclamation seems to stand forth in recurrent bold relief in all this haze of "black and white," viz., that all that is German—German works furthering German ideas and ideals—hitherto neglected to a certain extent to the advantage of foreign creations, be accorded recognition.

As you see, here, as in the United States, is the same pro-national movement in art. Here as there it is a movement to be respected, but it also represents the undesirable possibility that nationalism may become the pre-eminent consideration at the expense of the artistic merits of a work. In other words, there are those who would make a convenience of the war to further their own interests, entirely overlooking the danger of provincialism.

Notwithstanding all this chauvinism, the Russian tenor, Hermann Jadlowker will remain at the Royal Opera. For his contract has just been renewed for another two years on the same terms as heretofore.

Benjamin Bilse's Centenary

The coming 17th of August will signify the centenary of the birth of Benjamin Bilse. Bilse was one of Germany's most popular conductors, during the last generation. Elder Berliners, and even those not quite so venerable, still remember Bilse as the idol of many, many ladies, as the king of Berlin's then foremost orchestra, who had done more towards making Berlin the musical center it was until the war than any other single individual.

Where to-day stands the large department store of Tietz, stood, until about twenty years ago, Berlin's famous "Konzerthaus," the scene of Bilse's numerous triumphs. When Bilse, who by his many tours through Germany had established the reputation of his orchestra, was definitely settled in the "Konzerthaus," musical Berlin was still very much in an embryonic state. The musical demands of the time were more or less satisfactorily met by the "Berliner Symphonie Kapelle" which had been founded by Liebig. Even as late as the seventies of the last century, sixty concerts were deemed more than sufficient for the winter's season, whereas, of recent years and up to the present war, this number was frequently exceeded in a single week.

At first Bilse organized a series of popular concerts for Thursdays and Sundays, devoted to lighter music, the "Waltz King" dominating. To the accompaniment of Strauss's music, many a heart found its mate among the regular attendants at these concerts. So many happy marriage unions were traceable to these events, that the Thursday and Sunday evenings in the "Künstlerhaus" came to be designated as "Bilse's courtship evenings." But, besides these popular evenings, Bilse also arranged many concerts devoted to modern and classic symphonies. To improve the executive ability of his orchestra, he secured artists of repute as concert-masters, who (such as César Thomson, Eugen Ysabe, Karl Halir and Anton Hekking) soon acquired international fame.

Propagandist for Modern School

But the indefatigable Bilse, not content with having created a high-class orchestra for a metropolis like Berlin, also proved himself a zealous propagandist for what was then the modern school of music. Liszt and Wagner were included in the repertoire of his symphony concerts along with the classics. Goldmark, at that time still considered extremely modern, he frequently performed; Saint-Saëns's first symphonies were here produced, just as Tchaikow-

sky's and, finally, in 1878, Brahms's C Minor Symphony was given the first really satisfactory hearing by Bilse in the "Konzerthaus."

Bilse was born in 1816 in Liegnitz in Silesia and his first orchestral venture was as conductor of the municipal orchestra of the comparatively small town of Liegnitz. In 1867 he had brought his orchestra to such a degree of perfection that he felt justified in severing his relations with the Liegnitz municipality and undertaking a guest tour to Paris. Here, during the Paris Exposition, he gave concerts with brilliant success for three months. After many highly successful guest performances with his orchestra throughout Germany, he then concluded a contract in the winter of 1867-68 by which he agreed to confine his concert activity in the winter to the "Konzerthaus," while during the summer months he was free to go on tour. In 1870, he was entrusted with the conducting of all musical festivities at the Berlin court until, finally, on May 1, 1883, as a result of certain misunderstandings between the leader and his orchestra, pertaining to remunerations, a "court-revolution" ensued, which caused the orchestra to split into two factions. The larger contingent of musicians left the scene of their activities of so many years and with the aid of the late concert manager, Hermann Wolff, founded another orchestra, namely the present Philharmonic Orchestra of Berlin. Several years thereafter Bilse retired from public life and returned to his native city where he died, June 13, 1902.

Nikisch Discusses War's Effect

In last evening's edition of the *Berliner Tageblatt* appeared an interesting interview with Arthur Nikisch by Adolf Hess. It is a wide-spread belief that this war, with all its fearful carnage and bitter hatred, will so harden human beings as to make them less susceptible to the impressions engendered by music. In this interview, however, Nikisch contradicts this opinion.

"I do not believe," says he, "that the war will have any direct influence on our productive artists and, in fact, would deeply deplore such an influence. One really would not be justified in asserting that up to the present the war has had any influence on music, and so, I hope, it may remain. Of course, we have already had an immense number of compositions relative to the war, but they are mostly of a superficial nature and therefore not worthy of any consideration in art. Even our composers of highest repute have entirely missed fire with such of their works as have referred to the war. All these works have proved little gratifying and could not seriously satisfy anyone."

In response to further questioning, Nikisch then goes on to say: "Genius has always been independent and has ever sought its own paths. And so it becomes possible for the mightiest tonal battle paintings to originate during the piping times of peace and, on the other hand, the most idyllic peace symphony to be born in time of war. Just stop to consider whether recent wars have had any influence on musical productivity? Where are the great tonal works that have emanated from any of them? Then again, think of Strauss's 'Heldenleben!' It was created long before the war. Strauss's rich creative genius, his over-bubbling imagination have here produced something which, without hesitation, may be designated as a modern battle painting. Strauss goes to the very limit of the possible with his cacophonies and other means, and so attains an atmosphere in which we really imagine we live through all the impressions of desperate battle and struggle—until the enormous tension is relaxed and tranquility and redeeming peace are restored."

Subsequently Nikisch was asked whether a further extension or enlargement of our orchestra seemed likely. "Extension, enlargement?" the famous conductor replied. "Why not? But I do not believe in a further elaboration, in any new differentiation of our present tonal system, so that the smallest tonal intervals are diminished from a half to a quarter of a tone. Such finenesses are not perceptible for the human ear has its limitations."

Nor was Nikisch inclined to believe that the war was likely to have an indirect influence on music in such a way that as an antidote to all the dreadful

experiences of the time the lighter genre might henceforth be given preference over the more serious order of music.

In conclusion, Nikisch was asked his opinion of musical prodigies. He said:

"I fully agree with the belief that up to the fourteenth or fifteenth year, when an artist's soul begins to awaken, all prodigies without an exception give us an imitation of what their teacher has taught them. True enough, such an imitation at times is so clever that one is inclined to accept it for originality. But then when the personal equation manifests itself a latent period sets in, a period of reflection and of uncertainty. Where the prodigy formerly managed to slide over all difficulties he now begins to deliberate: 'Is it possible? Will it succeed?' And the result is—uncertainty. This period lasts three or four years until the artist has found himself, as it were. And then this self-reliance returns in an augmented degree."

"Parsifal" for Warsaw

Another result of the war will be the presentation in Warsaw of Wagner's "Parsifal," which had been prohibited throughout the Russian domain by order of the Holy Synod. But now, with the sanction of the German Governor, Wagner's sacred opera is to be produced during the new season at the National Opera in Warsaw. Margot Kaftel will sing *Kundry*.

During the coming season operetta will enter Max Reinhardt's "Deutsches Theater," hitherto devoted only to plays. Director Reinhardt has already bought the rights of production of a new operetta, for which Oscar Blumenthal has written the libretto after his comedy, "Niobe," and Oscar Straus the music. The title rôle is to be impersonated by Fritz Massary.

Speaking of Fritz Massary, this dashing, mercurial comic opera diva of the Metropole Theater, seems suddenly becoming exceedingly ambitious. Not content with her unquestionable reputation as a star of comic opera and her excellent monetary profits, she now aspires a step higher to the grand opera stage. For the present she is planning to make her debut as *Carmen* in a large charity performance this fall.

Who was it who said that Germany was crushed economically? I don't exactly remember. But, whoever it was, he was making a big mistake. To refute all statements to the effect that the musical art is no longer profitable in Germany be it here recorded that Claire Dux and the baritone, Schwarz, both of the Royal Opera, have just signed a contract for a concert tour throughout Germany during the coming fall and winter, for which each is guaranteed the sum of 80,000 marks.

The Royal Opera again opened its doors after the summer's vacation on Tuesday with "Lohengrin," which was followed by a "Fledermaus" performance on Wednesday.

Tenor Celebrates Anniversary

BERLIN, Aug. 21.—The tenor, Robert Phillip, of the Berlin Court Opera, celebrated his twenty-fifth anniversary as an opera singer on Wednesday, Aug. 16. Phillip is an exceptional master of the stage, an artist when it comes to stage deportment and possessing a theatrical temperament such as but few others

may claim. In his early days he was an operetta tenor, and as such also appeared in New York. German-Americans will remember him in connection with the German comic opera season running years ago at the old Terrace Garden, at Fifty-eighth and Fifty-ninth Streets.

Of all the *Don Josés* I have heard I remember none that was quite so convincing as Phillip's at the Court Opera here. Others perhaps have been vocally more brilliant, but none to my belief so spirited, so Spanish, so realistic and so genuine. All day long on Wednesday the esteemed artist was the recipient of congratulations and floral offerings from admirers. In the morning Generalintendant Count Huelsen received the artist with a congratulatory address, and in the evening "Fledermaus" was put on in his honor, in which he sang his incomparable *Eisenstein*.

We hear from the American tenor, Fritz Huttman, that the entire ensemble of the Court Opera in Schwerin, of which Huttman is a member, is to give a series of performances in Lille (twelve miles behind the German lines in France) during the month of October. "Tiefland," "Undine," *Dreimäderhaus*, "The Merry Wives" and "Polenblut" are to be performed.

Wallingford Riegger's Concerts

In the course of his summer season with the Blüthner Orchestra Conductor Wallingford Riegger gave a Wagner evening at the Stadttheater in Moabit on Wednesday, the 9th, with the opera singer, Georg Kalkum, as soloist. Riegger was especially successful with his "Rheingold" selection and again proved himself a considerate orchestral accompanist. Georg Kalkum, who appeared in the field gray uniform of the soldier, is unquestionably a tasteful singer, whose baritone, especially in the lower and middle registers, is resonant and cleverly handled. An inclination to drag, though, is positively pernicious to the "Evening Star" and *Wolfram's* first song from "Tannhäuser." In "Wotan's Abschied" the singer was decidedly more successful. The well-received program was effectively concluded with the "Tannhäuser" Overture.

The succeeding concert of the Blüthner Orchestra, under Riegger's direction, took place at the Lehrer-Vereins-haus on Alexander Platz Aug. 17, with Nikolaus Lambinon, the orchestra's concertmaster as soloist. The program, introduced with Schumann's "Manfred" Overture, was again a source of unalloyed pleasure to a large audience. After Mendelssohn's Violin Concerto, played somewhat indifferently by Lambinon, there followed Goldmark's "Rustic Wedding," a work comparatively little known and often but little appreciated. Of the five movements the most significant seemed to us to be the "Brautlied" and "Serenade," whereas "Im Garten" and the final "Tanz" were not devoid of a certain triviality. There was also a novelty on the program in a symphonic march by the musical journalist, Karl Kämpf. We regret not to be able to consider the work of our confrère more favorably. But he has not been successful in his utilization of the two *Fafner* motives for a march. Neither form nor style were successfully attained, and even the two comparatively barren motives have not been employed to the best advantage. The "Traviata" Fantasia terminated the evening.

The Royal Theater has been running a musical arrangement of the old French comedy, "Les demoiselles de St. Cyr," under the title of "Die Blumen der Maintenon," the score by Robert Winterberg, the operetta composer. The work has not been received any too favorably by the public. O. P. JACOB.

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William Wheeler, Tenor, and His Wife, Elizabeth Wheeler, Soprano, Living the Rural Life

William Wheeler, the tenor, and Elizabeth Wheeler, the soprano, are back from a pleasant month's stay at

Upper Chautauquay Lake, N. Y. The artist pair devoted most of their time to calisthenics, foregoing practice during their rest period. Aesthetic dancing was another pastime.

Faculty Program Opens Season at Dana Institute, Warren, Ohio

WARREN, OHIO, Sept. 21.—The opening program of the season for Dana's Musical Institute of this city took place on Wednesday evening, Sept. 20. The enthusiastic audience completely overflowed Dana Hall. The program was in the form of a faculty recital and was as follows:

Piano solo, Etude, Leschetizky, Founes M. Luley; baritone solo, Prologue to "I Pagliacci," Leoncavallo, Francis Russell; clarinet solos, Andantino from Suite, Op. 42; Allegro Vivace; Gade, J. D. Cook; cornet solo, "The Bride of the Waves," Clarke, Ross Hickernell; piano solos, Prelude in D Flat, Chopin, Humoreske in G, Tschalkowsky, Lynn B. Dana; violin solo, Fantasie, "Faust," Wieniawski, Michael Banner; Trio, Op. 9, Weidig, Messrs. Frank Davidson, violin, B. F. Stuber, viola, L. V. Ruhl, cello.

Evlyn Egerter Sings at Oregon Convention of Knights of Pythias

Evlyn Egerter, the gifted young coloratura soprano, won a well-deserved success this summer when she appeared at the convention of the Knights of Pythias at Portland, Ore., at the Baker Theater on Aug. 1, and at the memorial services the next day. At the Baker Theater she offered a group of songs by James H. Rogers, James P. Dunn and Frank La Forge and added as an encore Floy L. Bartlett's "Sweet Little Woman o' Mine." On the following day at the memorial services she sang Gounod's "Entreat Me Not to Leave Thee" and Spross's "I Do Not Ask, O Lord." Her reception by her audience on both occasions was an enthusiastic one.

Artist Couple Sing Their Way Through New England



At Plattsburg, N. Y., Where These Artists Appeared in August. Front Row from Left to Right: Marie Stoddart, Soprano; Nevada Van Der Veer, Contralto; Reed Miller, Tenor; Thomas Wilson, Choral Conductor of Elizabeth, N. J.; Blanche Barbot, Accompanist, and Frederick Wheeler, Baritone

REED MILLER and Nevada Van Der Veer have returned to New York after a highly successful Chautauqua tour which took them through the States of New York, Vermont, New Hampshire and Maine. Recently they gave a concert at Plattsburg, N. Y., before a large audience, in which many "rookies" were present. Mme. Van Der Veer sang the familiar "Samson and Delilah" aria on this

tour some sixty times to the delight of her hearers, while Mr. Miller gave a group of songs with fine effect.

Mme. Van Der Veer has been engaged to sing with the New York Oratorio Society in its performance of Mendelssohn's "Elijah" and Mr. Miller has been re-engaged for the "Messiah" performances of the New York Oratorio Society at Carnegie Hall, New York, and the Handel and Haydn Society in Boston.

Antwerp Organist Engaged for Rialto Theater

Firmin Swinnen, organist of the Antwerp Cathedral, has been engaged to play at the Rialto, New York. Mr. Swinnen arrived in New York recently from England, where in a period of eleven months he raised \$30,000 for the Belgian Relief Fund by a series of recitals in the noted English churches and cathedrals. Mr. Swinnen is a composer

and has published five books of Flemish songs, which achieved considerable popularity in Belgium. His forte is improvisation, an accomplishment that will stand him in good stead in his new position.

New Yorkers will have only one opportunity of hearing Mme. Olive Fremstad in recital this season. That will be at her annual recital given early in February.

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Herbert Eikenberry, pianist and teacher, assistant to Alberto Jonás, is about to open a New York studio.

Max Jacobs, violinist, and Ira Jacobs, pianist, have opened their studios at 9 West Sixty-eighth Street, and have resumed instruction there for the season.

Carl Binkhak, the New York violinist, will open his studios for violin instruction and ensemble work at the St. Cecilia Apartments, 49 St. Nicholas Terrace, on Oct. 1.

William Thorner, the New York voice teacher and coach, announces the re-opening of his studio, 2128 Broadway, for the season. Mr. Thorner has engaged an Italian and a French coach to prepare the singers in the operatic rôles.

Archer Gibson, the widely known organist and composer, will have a new

studio at 257 West Eighty-sixth Street beginning the middle of October. He is now engaged in superintending the installation of a fine organ in this studio.

Alexander Berne, pianist and teacher, who is a pupil of the late Rafael Joseffy, has reopened his Metropolitan Opera House studio, where, in addition to his Newark (N. J.) classes, he expects to have another busy season.

The Haywood Vocal and Operatic School, Frederick H. Haywood, director, resumed operations at 331 West End Avenue, New York, on Sept. 18. Mr. Haywood's summer class at Dracut, Mass., which closed the latter part of last month, was the largest and most successful one he has ever conducted. The prospects for the present season in New York are bright.

W. Ralph Cox announces the opening of his vocal studios in the Metropolitan Opera House Building, New York, for the season of 1916-17. Besides his class of private pupils, Mr. Cox is also on the faculty of the Kellerman Institute of Art, Brooklyn, and the Warford School of Music, Morristown, N. J., devoting a part of each week to these schools.

The artist pupils of Sergei Klibansky will be heard in their first public recital of the season on Oct. 18 at the West Side Branch of the New York Y. M. C. A. Zona May Griswold, one of Mr. Klibansky's artist-pupils, is about to go on a six weeks' Southern tour. Ann Murray Hahn, soprano, another of Mr. Klibansky's artist-pupils, was heard to good advantage at a song recital on Sept. 23 at the Wanamaker Auditorium, New York.

Christine Miller's New York Recital

At Aeolian Hall on the evening of Oct. 31 Christine Miller will give her third annual song recital. She will present a program of modern songs, and of the eighteen to be used, half of them are entirely new and will have a first hearing at this recital. Miss Miller will have sixteen appearances in various parts of the country during October before this New York recital.

Mrs. Florence Mulford Hunt of Newark, N. J., has accepted a post as contralto in the choir of the Central Presbyterian Church in New York.



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Boston Soprano Faces Busy Season in Concert Field

BOSTON, MASS., Sept. 19.—Laura Littlefield, one of the best known sopranos of this city, has returned to her church and concert work here after a summer vacation, much of which was spent in the music colony at Harrison, Me., where she has been a close neighbor to Marie Sundelius, Myrna Sharlow, Rudolph Ganz, Arnaldo Conti, Lida Shaw Littlefield, Mabel W. Daniels and other musical celebrities. Mrs. Littlefield is an expert swimmer and while in Harrison she made a record swim across Long Lake, which is over two miles wide. Mrs. Littlefield has a most promising concert season already booked. Among some of her noteworthy engagements are the opening concert with the MacDowell Club of this city and an appearance with the Apollo Club of Male Singers, Emil Mollenhauer conducting. Several of her dates are re-engagements from previous successes. W. H. L.

John Barnes Wells has been engaged by the Music Commission of Portland, Me., for a concert on Nov. 2, to be given at the City Hall with Will C. MacFarlane, municipal organist.

Former New York Musicians Form Institute in Pittsburgh

PITTSBURGH, PA., Sept. 25.—The National Institute of Musical Art has been established in Pittsburgh by Joseph Lanin, a Russian pianist, and Charles Marsh, an American violinist. The founders were formerly teachers in New York. They will be heard here in Sunday night concerts in the foyer of the new William Penn Hotel.

Zoe Fulton, after a summer's rest, has re-opened her studio in this city. She will give a series of recitals in which her pupils and others will take part. E. C. S.

J. Alfred Schehl Added to Faculty of Cincinnati Conservatory

CINCINNATI, OHIO, Sept. 23.—Among the several new teachers engaged for the Conservatory faculty is J. Alfred Schehl of Cincinnati. Mr. Schehl was engaged as accompanist and assistant director to Mr. Van der Stucken for the May Festival chorus and is at present organist and choirmaster of one of the largest churches. Mr. Schehl will be connected with the departments of voice and violin. A. K. H.

Boston Transcript—

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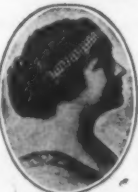
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Heinrich Gebhard, the Pianist-Composer, in His Garden at Medfield, Mass.

BOSTON, Sept. 16.—In the little town of Medfield, near Boston, dwell two of this city's most noted musicians. On a farm of many acres the famous violinist and composer, Charles M. Loeffler, makes his residence, and adjoining his estate is the summer home of Heinrich Gebhard, the distinguished pianist. These musicians have been life-long friends and many an afternoon may be seen climbing hills, walking and tramping the woods or driving in and about this pretty village.

Mr. Gebhard is a great enthusiast

over out-of-door recreation, and all of his summer afternoons are spent in the open. When Mr. Loeffler is engaged with "farm duties," Mr. Gebhard jogs on alone on his tramps or takes a swim in the nearby lake. Every morning, however, he works on his concert programs and also does considerable composing.

Could a passer-by have the privilege of listening to the evening music that floats out over the fields of this estate, he would indeed consider it rich fare. Each evening the two musicians play sonatas, and it is safe to say that the entire violin and piano literature of Mr. Loeffler's extensive library has been performed during these summer evenings.

In the snapshot Mr. Gebhard is seen in the garden beside his home.

W. H. L.

"PIERROT" MUSIC CHARMS

André Wormser's Score Enhances Artistic Pantomime

"Pierrot the Prodigal," Michel Carré's pantomime that was given years ago under the title of "L'Enfant Prodigue," was revived recently at the Booth Theater, New York. André Wormser composed the music for this version, and it is played by a small orchestra, under Elliott Schenck, with Aloys Friedheim-Kremer, the pianist, in the solo parts.

The music for "Pierrot" can scarcely be called a mere accompaniment, nor can it be said to supply simply a background for the pantomime. It is as vital a factor in the success of the piece as the action itself. The music is buoyant, refreshing, sparkling, when need be, and melancholy, ominous and tragic, according as the fortunes of the wayward *Pierrot* wax or wane. Novel, often bizarre effects, are employed in the score to imitate the pantomime, which is greatly enhanced as a result. Mr. Friedheim-Kremer, the solo pianist, was particularly careful to time the music to the action, and he succeeded remarkably well.

The pantomime was as artistically acted and staged as anything that has been done in New York in many a season. Margot Kelly, the girl with her "own" lovely red hair, as *Phrynette*; Marjorie Patterson, as *Pierrot*, and Paul Clerget, as the *Father*, carried off the honors in a performance that was uniformly splendid. "Pierrot" easily made its way into the hearts of its audience, who welcomed it warmly.

H. B.

Pryor Proud That His Band Is American in Make-Up

PITTSBURGH, PA., Sept. 25.—Although many musicians have returned to Europe since the beginning of the war, there is no dearth of bandmen in this country, so Arthur Pryor told the representative of *MUSICAL AMERICA*. In Mr. Pryor's opinion the American standard of music is as high as it is anywhere and growing better all the time. It was the general verdict here that Mr. Pryor brought to Pittsburgh the best band he ever had. He closed a two-weeks' engagement last Saturday night, and while he is proud of the fact that nearly all the members of his band are Americans, he by no means deprecates the worth of any musicians, regardless of nationality. Mr. Pryor gave some splendid programs here last week. Florence Wallace, the soloist, has an excellent soprano voice.

E. C. S.



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Louis Arthur Russell Conducts Special "Teachers' Institutes"



A Group of Pupils from a Class of Fifty-three Members Attending a "Summer Normal" of Louis Arthur Russell at Columbus, Ohio (Mr. Russell at the Left)

LOUIS ARTHUR RUSSELL of Carnegie Hall, to-day (Sept. 30) closes his series of Teachers' Institutes for professional musicians (vocalists and pianists). The sessions were in two divisions, for piano teachers and vocal teachers and the New York City sessions were repeated in the College of Music, Newark.

The sessions of the pianoforte courses included many important subjects among them "The New Thought in Hand Culture for Pianists," "The Modern Trend in Pianoforte Touches," "Comprehensive Pianoforte Figuration," "Preparatory and Progressive Co-ordination," "The Problems of the Private Teacher," "Surety, Accuracy, Quality, Speed, Power and Musicianship," "The Spiritual Technique," "Exercises," "Studies," "Repertory," "Economy of Time and Energy," "Rational Study of Rhythm," "Technique Routine as in Extremes Practice," "The Modern Pedal-ist," "The Struggles of the Weaker Fingers as an Interesting Practice Item," "The American Idea and Ideals in Music Study" and other live topics of interest to pianists.

There were question spells, "Clinics"

and demonstrations of an interesting nature and at each session there was a time reserved for the teacher-members to submit their special problems and difficulties for Mr. Russell's advice.

The Syllabus of the Voice Institutes included many special subjects in which Mr. Russell is especially expert, the following being among the subjects most closely followed by the many attending professional musicians:

"The Singer's Body," "The Office and Control of the Breath," "The Touch of the Voice," "The Fundamental Tone," "Reinforcement Through Resonance," "The Sources of Vocal Power," "Balance of Vocal Energies," "Benefits and Dangers of the Short Soft-Tone Practice," "Poise, Resonance, Power," "Local Control," "Psycho-Physiological Poise," "As to Chest, Nasal and Buccal Resonance," "The Three Resonances, Fer- vency, Phonic and Expressional Diction," "The Singer's Elocution," "Interfer- ences," "The Tongue and Lips," "The Complex Vocal Unit," "The Elemental Tone in the Artist's Interpretation," "Development of Tone, Agility and Power," "The Young Voice," "The Teacher's Studio Problems," "Musicianship," "Interpretation," "Voice Repair," etc.

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MUSICAL AMERICA'S OPEN FORUM

In Behalf of the Needy Musicians of France

To the Editor of MUSICAL AMERICA:

I am glad to have you bring to the attention of your many readers the sad condition in which so many French musicians in France now find themselves by reason of the war. "Mephisto" has forgotten a successful concert that was given last winter in Carnegie Hall for their benefit, but he is entirely right in thinking that much more ought to be done than has been done. We American musicians, who owe so much to the teaching and examples of the French, ought to feel it a pleasure, as well as a duty, to do what we can to relieve our French colleagues in their time of need.

Now, there are channels through which we can send help with a certainty that our contribution will fulfill its purpose, every cent of it. Blair Fairchild, the American composer, who has been in France ever since the war broke out, giving all his time to war relief, is treasurer of the American Committee co-operating with the official relief committee of the Paris Conservatory.

Then, I have before me the letter of a Frenchwoman, a professional musician, who, like Mr. Fairchild, is devoting all her energies to the alleviation of the distress about her. She writes: "Among the many hardships caused by the war, no situation is more cruel or hard to bear than that of the musicians, who are obliged to dissemble their poverty behind a show of comfort, which they must keep up in order to resume, as opportunity offers, their former place in the world. They are proud and sensitive and often will go hungry rather than solicit help. I make it my business to hunt these people up, to win their confidence, to make them talk, and as tactfully as I can to relieve their most pressing necessities. To this work of mine I have given the name of 'la petite caisse des artistes' ('the little fund for musicians'). Such

relief work as this among the needy but self-respecting musicians will awaken in others, I am certain, the sympathy it has awakened in me.

At this time, when the rest of the world is fighting for its life in the field and struggling with poverty and bereavement at home, America is passing through a period of unusual prosperity. American musicians are enjoying their share of this prosperity and able to show their sympathy with their suffering French colleagues in tangible form. I appeal to them to do so. If they will send contributions, no matter how small or how great, to me, I will undertake to forward them to Paris, either to Mr. Fairchild or to "la petite caisse." Or, if they prefer, they may send them direct to Mr. Fairchild, 3 Cité Vaneau, Paris.

Truly yours,

FRANCIS ROGERS.

New York, Sept. 24, 1916.

Unfairness to American Composers of Operetta

To the Editor of MUSICAL AMERICA:

One of your writers in a review of the new operettas, "Flora Bella" and "The Girl from Brazil," in the Sept. 23 issue of MUSICAL AMERICA, touches a point which has a direct bearing upon the propaganda made by your editor in behalf of the American musician. The writer relates that in the above operettas the original foreign score had been cut in half that an American composer might add numbers appropriate to the American production. Then he asks:

Why do American producers pay royalties to foreign authors and composers of operettas of which the libretto must be revised to accord with American customs or denatured to suit American taste, and of which the score is to be amplified by an American composer? Why not engage Americans in the first place to write an original opera? That is common sense, economically and artistically.

If there ever was senseless discrimination in favor of foreigners (and against

Americans), it is the importation of foreign operettas simply because they have been successes abroad and regardless of whether or not they are suitable for American audiences.

Let us suppose that an operetta called "The Truant Princess" has scored a success in a European city—say, Budapest. Mr. American Manager secures the American rights to the piece. The next step is to have it adapted for American use. Now, the manager is liable to find that the story concerns a subject that is not understandable to the American public or else it may be so Continental in its spiciness that it does not agree with American tastes. In either case, the libretto must go through the dread process of "Americanization." (It's a lucky European librettist who can recognize his comic opera when it has been "Americanized.")

Next the manager must take up the score. In the first place, we must remember that the music was originally written to be sung by a cast of artists who are vocally far superior to the principals which the American manager customarily has at his disposal. The foreign artists may lack the sparkle and the personal magnetism of the American operetta principals—and the young Princess may be played by one who is a dowager in appearance—but you may depend upon it that the foreigners can sing—their public demands that, first of all. In fact, in many cases, the same casts alternate in light and grand opera during the week. Therefore, our manager is liable to find that some of the music written for such singers is too exacting for the Americans whom he has in mind for the different rôles.

This is only one of the reasons for the curtailing of the original score—perhaps the revision of the libretto has necessitated the cutting out of several numbers. At any rate, Mr. Manager calls in an American operetta composer—possibly Jerome D. Kern or Sigmund Romberg. Each of these men has enough melody at his finger tips to provide scores for half a dozen foreign operettas. Mr. Kern proved this with his "Very Good, Eddie," the most melodious musical play of last season, and each has given melodic "first aid to the injured" in the case of several operettas, such as Mr. Romberg's additional scores for "The Blue Paradise" and "The Girl from Brazil," and Mr. Kern's music for "The Girl from Utah." Why do not the managers more frequently engage such men to write entire new operettas in the first place?

These two names are given precedence because they represent the re-written foreign operettas of which we've been speaking. Then there are a score of other composers in this country who should be supplying operettas for our stage. Victor Herbert needs no defend-

ing, for his works habitually find a hearing. There are others who are not heard from often enough. MUSICAL AMERICA gave a picture of a number of them in its issue of April 8, among those in the group being John Philip Sousa, Gustav Kerker, Rudolph Friml, Alfred Robyn, A. Baldwin Sloane and Raymond Hubbell. Also, there are a number of foreign composers now residing here. For more than a year Victor Jacobi, composer of "Sybil," has been living here, and he showed by several songs in that operetta (songs composed since his arrival) that he could write for the demands of our stage. Then there's Leslie Stuart, composer of "Florodora," who is now playing in vaudeville here.

With all these operetta composers in this country, isn't it silly to go abroad for comic operas that have to be "re-made in America"?

Yours very truly,

KARL SHERMAN.

New York, Sept. 22, 1916.

In a Canoe with "Musical America"

To the Editor of MUSICAL AMERICA:

I am out in my canoe, drifting here and there, with my MUSICAL AMERICA right beside me. I always take that with me, whatever else I want besides, for I do enjoy reading it, more than any other thing, especially in the summer. I love to see the pictures of what the artists are doing in so many different ways, gathering vitality and surplus energy for the season's work.

Just finished reading the last two copies and have read so much of interest about the Columbus Club of Ohio and all it has done for public good that I became aroused to the fact that the Chopin Club of Providence, which is the second oldest musical club in America and one of the largest, should let the world know something of its great work.

FLORA R. ARNOLD,

President, Chopin Club.

Rosnegansett, Me., Sept. 18, 1916.

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VACATION DAYS ON LONG ISLAND WITH ALEXANDER BLOCH



Alexander Bloch, the New York Violinist, at Little Neck, L. I., Where He Spent the Summer

At Little Neck, on Long Island, Alexander Bloch, the gifted New York violinist, has been spending his summer with his talented wife, Blanche Bloch, the pianist, and their little son. He had to come into New York twice a week since the summer season began to teach his pupils. On Oct. 1 Mr. Bloch returns

to New York and opens both of his studios, the one at 46 West Ninety-sixth Street and his residence-studio on Riverside Drive. During the season he will be heard in concert and will give his New York recital as in other years.

BOSTON INSTITUTION GROWS

New England Conservatory Reports Very Heavy Registration

BOSTON, MASS., Sept. 23.—With a heavy registration, the New England Conservatory of Music opened its classes Thursday morning, Sept. 21. The first session will close Feb. 7. Features of the enrolment are the large number of graduates who have returned for advanced work and the increase in attendance from foreign countries. Last season fifty-eight students registered from outside the United States and from the September registration it would appear that this number will be bettered in 1916-17. The New England Conservatory Alumni Association has taken new quarters at 295 Huntington Avenue, directly across the street from the Conservatory. The autumn issue of the New England Conservatory Magazine-Review, which this association publishes, will appear about Oct. 1. W. H. L.

Carl M. Roeder Returns from Vacation in White Mountains

Carl M. Roeder, the New York piano pedagogue, has returned from a summer's sojourn among the hills of New Hampshire. For the past thirteen years he has spent at least some part of each summer in the picturesque village of North Conway. Devoting himself to recreation and preparation for his active teaching season, he has also been interested in local musical doings, and several of his pupils, including his gifted little daughter, Dorothy, who at ten shows unusual pianistic attainments, assisted at concerts given at the Kearsarge Hotel during the summer. At one of these Miss Dorothy evoked enthusiasm by artistic performances of pieces by Bach, Ravina, Grieg and MacDowell, and Olive Hampton gave Chopin's C Sharp Scherzo with fine effect, playing the Poldini "Marche Mignon" as an encore. Another highly talented pupil, Semeon Muscanto, was heard in brilliant performances of Chopin's A Flat Valse, Op. 42; Moszkowski's "Caprice Espagnol" and the Saint-Saëns "Rhapsodie D'Auvergne" with Mr. Roeder at the second piano.

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ROXAS BRINGS HIS FAMILY FROM ITALY TO SHARE LIFE IN AMERICA



Maestro Emilio Amico Roxas, the Noted Vocal Instructor and Coach, with His Wife at Bayshore, L. I. On the Left Is Seen Little Maria Roxas, the Maestro's Daughter

CONSIDERABLE sunshine has come into the life in this country of Maestro Emilio Amico Roxas since the arrival from Italy of his wife and little daughter in the early summer. The singing master and conductor arrived in America in 1915 alone, having decided first to see how he fared in our land before bringing over his family. Serious work and tireless effort spent in his teaching last winter brought him much success and so with the coming of summer this year he sent for Mme. Roxas and their only child, little Maria Roxas.

They arrived from Italy just as Maestro was opening his summer school at Bayshore, L. I. Mme. Roxas appeared there at the Roxas concert late in August and won much favor. Little Maria has been the favorite and the pet of the entire gathering at the Roxas school at Bayshore.

Maestro Roxas has already opened his studio at 206 West Seventy-first Street for the coming season, when he plans to give a number of musical soirées, in which he will present his artist-pupils.

Ethel Greiser of Cincinnati will succeed Josephine Smith as organist of the Presbyterian Church, Bluefield, W. Va.

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Harold Henry, the popular pianist of Chicago, has just returned to that city after three weeks spent in Michigan.

Harold Sjolander has been secured to succeed Organist Mellander at the Swedish Lutheran Church, New Britain, Conn.

Bessie Eadie of North Adams, Mass., has been appointed instructor of the violin in the Arcadia Seminary of Wolfsville, Nova Scotia.

Alfred T. Brisebois, organist of St. Augustine's Church of Bridgeport, Conn., suffered a severe fracture of the right wrist in an accident last week.

Heinrich Gebhard, distinguished Boston, Mass., pianist, has been re-engaged this season to play at one of the Tremont Temple concerts in Boston.

Lina Linehan, a musician of Portland, Ore., was married recently to the Rev. Dr. E. Nelson Allen, pastor of the Hollywood Presbyterian Church, Los Angeles.

Herbert J. Jenny, formerly teacher of piano and organ of the Lexington College of Music, Lexington, Ky., is now with Bethany Ladies' College as dean of the music department.

Leo Paalz, one of the popular teachers of the Cincinnati Conservatory of Music, will be heard in recital early in the season. His program will be made up of novelties.

Patricia Murphy, the talented young daughter of Mr. and Mrs. J. C. Murphy of Tacoma, Wash., left Sept. 1 for New York City. Miss Murphy will continue her vocal studies under Sergei Klubansky.

Edmund A. Jahn, basso, of New York City, was greeted by a large and appreciative audience in his recent recital at the Elks' Auditorium, Wheeling, W. Va., his former home. He was assisted by Carl Nestmann, pianist.

Fifteen students of Mrs. Andrew Carlick participated in a piano recital and demonstration of the Dunning system of music for beginners in a recital at Eilers Hall, Portland, Ore.

Mrs. Hobart G. Truesdell gave a "Polar Musicale" at her home in Duffield, Conn., recently to about fifty guests. E. E. Hosmer, Edna Pomeroy and Hobart G. Truesdell were on the program.

A quartet has been engaged for the services at the Mount Pleasant Reformed Church, Schenectady, N. Y., composed of Mrs. E. O. Schwitters, soprano; Jane Gray, contralto; John Mushette, tenor, and George Rider, basso.

Grace Baum of New Britain, Conn., has gone to New York, where she joined the Aborn Grand Opera Company, which began a four weeks' engagement in Washington on Monday of last week. She will sing contralto parts.

The Ladies' Musical Club chorus of Tacoma, Wash., is looking forward to a valuable season of work under the leadership of Frederick W. Wallis, eminent baritone, soloist and director, who has returned to the Northwest after spending a year in Kansas City, Mo.

An enjoyable concert was given recently at the Larom home in Morris Cove, Conn., when a fine program was enjoyed. Those who participated were A. H. Ockert, Mr. Larom, Walter Bergstrand, Marjorie Manning and Harry Smith.

A vocal recital was given by pupils of Leo Charles Sparks at Portland, Ore., recently. Those who appeared on the program were Gladys Dunton, Mrs. Tony Metschan, Lavelle Epperly, Olga Johnson, Margaret Du Bois-Benedict, Norma M. Sparks, Genevieve Gilbert, Ruth M. Johns, Alfred E. Jeancon, Charles F. Bradshaw and Oswald A. Olson. The accompanist was J. R. Hutchison.

The Rose City Park School of Music, Alice Brown Marshall, director, opened this month at Portland, Ore. Mrs. Marshall will have charge of the piano department, assisted by Gertrude A. Speer. Blanche Cohen, soprano, will teach voice and Dorothy Louise Bliss will conduct the class in violin instruction.

Rabbi Jacob Singer has been appointed assistant professor in the School of Fine Arts of the University of Nebraska for theory and history of music. Mrs. Singer is one of the accredited teachers in applied music for the degree of Bachelor of Fine Arts. She is a graduate of the Peabody Conservatory of Baltimore.

Mary Rudge, daughter of Mr. and Mrs. George Rudge, Jr., of Youngstown, Ohio, has become a member of the faculty of the Pittsburgh Institute of Music. She will also have charge of the Y. W. C. A. choral. Miss Rudge is a pupil of Lila Robeson, with whom she studied in Cleveland and New York.

The Portland Etude Club of Portland, Ore., held an open meeting at the home of Marie A. S. Soule. A Beethoven program was participated in by Beatrice Doty, Susie Michael, Maxine Godfrey, Inez Chambers, Lucile Hutton, Julia Pratt, Charlotte Roblin, Philip Chaimov, Gordon Soule and Sylvia Weinstein.

Roanoke Institute, in Danville, Va., was opened for the season with an informal musicale given by the members of the music faculty in the College Auditorium. Helen Carroll Gannon, pianist, played her own compositions, Estelle E. Fisher, violinist, performed several numbers and John George Harris, baritone, presented two groups of songs.

An interesting musicale was given recently at the home of Mr. and Mrs. Willard F. Smith at Lee, Mass. Arvilla Batcholts, Mrs. G. Marshall Durant, Mrs. Harry S. Lay, Mrs. Frederick E. Stoddard, Mrs. Estelle Chapin Thompson, Howard L. Ernschaw, James C. Morton, Edward Foote Rogers and George Roberts Turner appeared on the program.

The following music teachers have reopened their studios for the coming season in Bangor, Me.: Anna Strickland, Sara Peakes, Mary Chase Weston, Celia Pibbetts, Grace M. Bramhall, Mary Harper Hayford, Mary M. Brown, Nettie J. O'Connor, Mrs. M. Irene Tracy, H. M. Pullen, Wilbur S. Cochran, Ralph Fisher Smith, Harry D. O'Neil and Myrtie A. Hewey.

Minnie Hayden has reopened her vocal studio in Steinert Hall, Boston, after a successful session at the summer school of Middlebury College, Middlebury, Vermont. Miss Hayden had charge of the vocal department of the summer session.

The marriage took place on Sept. 16 in Bangor, Me., of Charles A. Fenno and Josephine Frederika White, both of that city. Mr. Fenno, one of the younger musicians of the city, is a member of the Bangor Symphony Orchestra and Bangor Band.

Mary Wells Capewell, soprano, a pupil of Willard Flint, the Boston basso, returned to Boston recently from a trip to the Pacific Coast. Although her trip was primarily for pleasure, Miss Capewell gave several concerts in the West and was heartily received. Miss Capewell is a talented pianist as well as singer, and the coming season she will serve Leila Holterhoff, the blind soprano, as accompanist.

The music students of Mrs. James L. Shultz of Portland, Ore., finished their year's work with a piano recital. The program consisted of selections from Beethoven, Mendelssohn, Nevin, MacDowell, Grieg, LaForge and Brahms. Those taking part were Imogene Lewis, Maxine Camp, Claribel Lamont, John Youell, Thomas Youell, Alice Schmidt, Florence Chamberlain, Naomi Marcellus, Adelaide Boldenweck, Lucile Brown and Fred Abegg.

A pleasant reunion of the Union Musical Association was held recently at the home of Henry Powers in Prospect Place, New Haven, Conn. The members of the society are Barton Bachman, Joseph Benson of Lawrence, Mass.; Webster Humphrey of New York, Frank Robinson, Henry and James Parsons, Harry Guthrie, Wallace Guthrie, Dwight Smith, Frank Geiger, Rutherford Martin, Harry Wolfe, John Glynn, Malcolm Nichols and Sylvester Nichols.

Robert L. Schofield, director of the Puget Sound Conservatory of Music of Tacoma, Wash., announces the engagement of Josef Waldman, violinist and pupil of Schradieck, in place of Frances Bradshaw, who resigned. Clayton Johnson will assist Mr. Schofield in the piano and organ department. Elsie Wood Schofield will have classes in history and public school music. Fritz Kloepper, the baritone, remains as head of the voice work. Other teachers are Gladys Bartholomew and Grace Lee. Both will instruct in piano.



Fritz Steinbach

BERLIN, Aug. 21.—General music director Fritz Steinbach died suddenly in Munich on Sunday night from a disease of the heart. Steinbach, who was born in Grünsfeld in Baden on June 17, 1855, first became noted as a conductor of the well-known Meiningen Orchestra, in which position he continued to be active from 1886 until 1902. From Meiningen he went to Cologne and remained there in the capacity of conductor of the famous Gürzenich concerts and director of the Cologne Conservatory until the year 1914. Since then he had held no regular engagement, confining himself to guest conducting at special concerts. In Berlin he became conspicuous as conductor of the concerts of the Society of Music Friends. Unforgettable were his Brahms' festivals. Steinbach was extremely popular in Brussels, where he frequently conducted. O. P. J.

Karl Klindworth

One of the most celebrated pianoforte pedagogues and editors of pianoforte music passed away recently with the death of Karl Klindworth. Born at Hanover in 1830, he early displayed a marked talent for the violin, but as he was not in a position to study with Spohr, as he desired, he became the conductor of a traveling opera company.

In his early twenties he met Franz Liszt, and the great pianist was so impressed by his gifts that he took and kept him under his musical guidance for nearly two years at Weimar. Among his

fellow-students there were Hans von Bülow and William Mason. In 1854 he went to London, and there he remained for fourteen years, playing occasionally, but devoting most of his time to teaching. In 1868, on the recommendation of Anton Rubinstein, he became a professor of the pianoforte at the Moscow Imperial Conservatory. In 1882 he returned to Germany and became joint-conductor with Joachim and Wüllner of the Philharmonic concerts. He also conducted the Berlin Wagner Verein's concerts for ten years, and, in addition, established a conservatory to which he gave his name.

Klindworth made pianoforte scores of Wagner's "Ring" music dramas, rescored Chopin's F Minor Concerto and made pianoforte arrangements of symphonic works by Schubert and Tschai-kowsky, but his most noteworthy work is his edition of Chopin. Liszt called him "the most conscientious, expert and intelligent annotator of Chopin's works," and Hans von Bülow used to say, according to the *Monthly Musical Record*, that there were only two ways to learn Chopin's works: one was to hear Franz Liszt play them, the other was to study them in Klindworth's edition.

Ivan Knorr

Ivan Knorr, celebrated as a teacher of composers, and a composer himself, is dead at Frankfurt-on-Main, where he held the post of director of the Hoch Conservatorium.

Knorr was born at Mewe, near the Polish frontier, on Jan. 3, 1853. At the age of sixteen he entered the Leipsic Conservatory and became a pupil of Carl Reinecke, after having spent most of his childhood amid Russian influences, and five years later he went to Charkov to teach. In 1883 he became professor of harmony, counterpoint and composition at Hoch Conservatory in Frankfurt, and on the retirement of Dr. Bernard Scholz, eight or nine years ago, he succeeded him as director of that celebrated school.

More distinguished as a teacher than as a composer, he numbered among his pupils Cyril Scott, Roger Quilter, Balfour Gardiner, Percy Grainger and other more

or less notable foreigners, as well as many Germans who have attained prominence. He was largely influenced by the Russians in his musical sympathies, and especially by Tschai-kowsky in his later years. In fact, he wrote a book on Tschai-kowsky's work that made a deep impression. Earlier in his career he was more under the influence of Brahms.

His compositions include two operas, which have both been hampered by unsatisfactory librettos, a fine choral work entitled "The Mary Legend," a pianoforte quartet, a set of variations for the piano on the Volga Boat Song and a Symphonic Fantasia for orchestra.

C. M. S. McLellan

News of the death in England of C. M. S. McLellan, the American author of many musical comedy librettos, was received last Sunday.

Mr. McLellan wrote a great many librettos, among the best known being "The Belle of New York," and more recently "Around the Map," "The Pink Lady," "Oh, Oh, Delphine" and "The Little Café." He was the author of the drama, "Leah Kleschna."

Peter Sadony

BOSTON, MASS., Sept. 20. — Peter Sadony, first bassoon player of the Boston Symphony Orchestra and member of the faculty of the New England Conservatory of Music, died yesterday following an operation for appendicitis. He came to Boston some eleven years ago after long service in the Gürzenich Orchestra, Cologne. He was born in 1867 at Wiesbaden. He studied at the Wiesbaden Conservatory under Frenderberg and later with Kogel in Cassel and Sied-beskind in Berlin.

Mr. Sadony played in the orchestras of Regensburg, Berlin, Riga and Hamburg under Gustav Mahler. In 1894 he received a call to teach at the Cologne Conservatory, which position he held until he came to Boston in 1905. The American musical public knew him as a virtuoso of remarkable abilities and ready experience with an instrument which counts for much in orchestral en-

sembles. At the New England Conservatory he was one of several Boston Symphony men who have assisted Director George W. Chadwick in developing the present Conservatory orchestra. Personally he was a quiet, energetic and likable man. A nephew, Joseph Sadony, is a bassoon player in the Boston Symphony. W. H. L.

Frank Clement

PITTSBURGH, PA., Sept. 25.—Frank Clement, who was educated in music at the Conservatory of Music in Leipsic, from which institution he was graduated, died at his home in this city last week. He had been connected with the Boston Opera Company and the New York Symphony Orchestra. He was a member of the Pittsburgh Musical Society. He leaves his widow and one son, Herman Clement; one daughter, Miss Bertha Clement, and two sisters, Mrs. Teresa Metzger and Mrs. Josephine Nicholds of Philadelphia, Pa. E. C. S.

Harris P. Dick

Harris P. Dick, a New York music publisher, collapsed at the Boylston Street subway station in Boston on Thursday, Sept. 21, and died within a few hours at the Relief Hospital. His death was attributed to heart trouble.

Mrs. Emily Haywood

Emily Haywood, the mother of Frederick H. Haywood, the prominent New York vocal instructor, died at her home at Dracut, Mass., on Sept. 19. She is survived by her husband and two sons, Frederick H. Haywood of New York and Wilber J. Haywood.

Mrs. Mary S. Dickey

COLORADO SPRINGS, Sept. 25.—Mrs. Mary Sherrod Dickey, one of the founders of the Colorado Springs Musical Club, died on Sept. 6, after an illness of three weeks.

She was a widow of Dr. Clement C. Dickey, a Presbyterian minister, with whom she came to Colorado Springs thirty years ago.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Anderton, Margaret.—Chicago, Sept. 29; Newark, Dec. 11; New York City, Dec. 12; New York (Columbia University), Feb. 16.
Arkadij, Anne.—Chicago, Nov. 15; New York (Æolian Hall), Dec. 5.
Bauer, Harold.—Ann Arbor, Mich., Feb. 28.
Beach, Mrs. H. H. A.—Milwaukee, Wis., Nov. 2; Rockford, Ill., Nov. 28; Chicago, Jan. 3; Lake View, Chicago, Jan. 8; St. Louis, Jan. 12 and 13; Lancaster, Pa., Feb. 20.
Beebe, Carolyn.—New York City (Æolian Hall), Oct. 24; New York City (Columbia College), Nov. 11; Summit, N. J., Nov. 28; Newark, N. J., Dec. 8; Bridgeport, Conn., April 9.
Biggs, Richard Keys.—Brooklyn (Boys' High School), Oct. 8, 15, 22, 29; Brooklyn (Academy of Music), Jan. 7.
Brockway, Howard.—New York (Cort Theater), Oct. 29.
Bunlig, Richard.—New York (Æolian Hall), Oct. 24.
Cadman, Charles Wakefield.—New York (Æolian Hall), Oct. 17; St. Louis, Nov. 9; Chicago, Recital, Ziegfeld Theater, Nov. 15; Duluth, Dec. 8; Milwaukee, Dec. 12; Galesburg, Ill., Dec. 14.
Casale, Pablo.—Minneapolis, Jan. 19; Ann Arbor, Mich., Feb. 28.
Cochems, Carl.—Minneapolis, Nov. 5.
Copeland, George.—New York (Æolian Hall), Nov. 21; Pittsburgh, Dec. 5; Boston, Dec. 9; Philadelphia, Dec. 11.
Craft, Marcella.—Baltimore, Oct. 20; Dayton, Ohio, Nov. 3; St. Paul, Nov. 16; Minneapolis, Nov. 17; Houston, Tex., Dec. 10; Providence, R. I., Dec. 15; Los Angeles, Feb. 4; San Francisco, Feb. 8; Chicago, March 12; Milwaukee, March 15; Buffalo, March 27.
Czerwonky, Richard.—Minneapolis, Oct. 29 and Dec. 29.
De Bruyn, Roger, and Merced de Pina.—New York (Æolian Hall), Oct. 31.
Destinn, Emma.—Worcester, Mass., Nov. 7; Minneapolis, March 30.
Durno, Jeannette.—Chicago, Dec. 3.
Edvina, Madame.—Chicago, Nov. 7; Winnipeg, Nov. 13; Edmonton, Nov. 16; Calgary, Nov. 20; Vancouver, B. C., Nov. 23; New York, Dec. 5.
Elvyn, Myrtle.—Chicago, Oct. 22; La Fayette, Ind., Oct. 23; Danville, Ill., Oct. 24; Crawfordsville, Ind., Oct. 25; Terre Haute, Oct. 26; Columbus, Oct. 27; Kokomo, Oct. 28.
Fay, Maude.—New York (Carnegie Hall), Nov. 8 (with Philharmonic Society).
Ferguson, Bernard.—Worcester, Mass., Nov. 6; Boston (Copley - Plaza Musical), Dec. 9.
Gabrilowitsch, Ossip.—Ann Arbor, Mich., Dec. 12.
Ganz, Rudolph.—New York, Biltmore, Morning Musicals, Dec. 15.
Gerard, Frederic.—Marshalltown, Iowa, Nov. 1; Defiance, Ohio, Nov. 8; Chicago, Nov. 11.
Gideon, Henry L.—Dover, N. H., Oct. 3; Malden, Mass., Oct. 18 and four other Wednesday afternoons; Lynn (A. M.), Malden (P. M.), Nov. 1 and nine other Wednesday mornings (Lynn, Mass.); Boston, Nov. 18 and three following Saturday afternoons; Malden, Nov. 22; (Brooklyn Institute), Brooklyn, N. Y., Nov. 29, Dec. 13; Boston (Public Library), Dec. 24; New York (Columbia University), Jan. 3; Philadelphia, Jan. 4; South and Southwest until Feb. 3, 1917.
Gilkinson, Myrta K.—(September dates).—Guin, Ala.; Sulligent, Ala.; Red Bay, Ala.; Courtland, Ala.; Brooksville, Miss.; Starkville, Miss.; Houston, Miss.; Macon, Miss.; De Kalb, Miss.; Lauderdale, Miss.; Peleahachie, Miss.; Ruleville, Miss.; Belzoni, Miss.; Greenville, Miss.; Hollandale, Miss.; Cleveland, Miss.
Glenn, Wilfred.—New York Scottish Societies, Nov. 10; Buffalo, Nov. 23 (Guido Chorus); Toledo, Ohio, Nov. 24; Evanston, Ill., Dec. 14; Boston (Handel and Haydn Society), Dec. 17, 18; Chicago, Dec. 29.
Goode, Blanche.—Defiance, Ohio, Jan. 22; Chicago, Ill., Jan. 24; Davenport, Iowa, Jan. 25; Rock Island, Ill., Jan. 26; Davenport, Iowa, Jan. 27; Kokomo, Ind., Jan. 28; Huntington, Ind., Jan. 30; Northampton, Mass., Feb. 14 (New York Philharmonic Orchestra); Fall River, Mass., Feb. 19, 1917.
Gotthelf, Claude.—Chicago, Oct. 26; Kenilworth, Oct. 28; Chicago (Aft.), Maywood (Eve.), Oct. 31; Oxford, Ohio, Nov. 4; New York, Nov. 9; Brooklyn, Nov. 10; Hackensack, N. J., Nov. 15; Detroit, Nov. 19, 20, 21; Cleveland, Nov. 22; New York, Nov. 29; Woonsocket, R. I., Dec. 1; Amesbury, Mass., Dec. 4; Malden, Mass., Dec. 5; Castine, Me., Dec. 6; Gloucester, Mass., Dec. 8; Taunton, Mass., Dec. 11; Brooklyn, Dec. 12; New York, Dec. 15; Woburn, Mass., Dec. 22; New York, Dec. 28.
Gralinger, Percy.—Minneapolis, March 9.
Gurovitsch, Sara.—Sheridan, Oct. 9; Bozeman, Oct. 10, 11; Havre, Oct. 12; Kalispell, Oct. 13; Lewiston, Oct. 14, 15; Wenatchee, Oct. 16; Aberdeen, Oct. 17; Tacoma, Oct. 18; The Dalles, Oct. 19; Walla Walla, Oct. 20; Pendleton, Oct. 21, 22; Caldwell, Oct. 23; Twin Falls, Oct. 24, 25; Fort Collins, Oct. 26, 27; Raton, Oct. 28, 29; Las Vegas, Oct. 30; Santa Fe, Oct. 31; Mesilla Park, Nov. 1, 2, 3; Morenci, Nov. 4, 5; Clifton, Nov. 6; Tucson, Nov. 7; Tempe, Nov. 8; Phoenix, Nov. 9; Jerome, Nov. 10; Clarkdale, Nov. 11.
Hackett, Arthur.—Worcester, Mass., Nov. 11.
Harrison, Margaret.—Scranton Centennial, Oct. 4, 5; Worcester, Mass., Oct. 24.
Havens, Raymond.—Boston (Jordan Hall), Oct. 31.
Hemenway, Harriet Sterling.—Beverley, Mass., Nov. 16; Concord, N. H., Dec. 28.
Henry, Harold.—New York, Nov. 6; Boston, Nov. 7.
Homer, Louise.—Ann Arbor, Mich., Oct. 12.
Hodgson, Leslie.—Stamford, Conn., Oct. 4.
Hubbard, Havrah (Operalogues).—Nov. 4, Oxford; Nov. 9, New York; Nov. 10, Brooklyn; Nov. 13, Hackensack, N. J.; Nov. 14, Philadelphia; Nov. 19, Detroit; Nov. 20, Detroit; Nov. 21, Detroit; Nov. 22, Cleveland; Nov. 29, New York; Dec. 1, Woonsocket, R. I.; Dec. 4, Amesbury, Mass.; Dec. 5, Malden, Mass.; Dec. 7-8, Gloucester; Dec. 9, Portsmouth, N. H.; Dec. 11, Taunton; Dec. 12, Brooklyn; Danbury, Conn., Dec. 14; Dec. 15, New York; Dec. 18, Ware, Mass.; Dec. 22, Woburn; Dec. 28, New York; Bridgeport, Conn., April 20.
Jorn, Carl.—Minneapolis, Jan. 12.
Kaiser, Marie.—Detroit, Mich., Oct. 2.
Kreisler, Fritz.—Ann Arbor, Mich., Nov. 8; Minneapolis, March 16.
Lada.—Peoria, Ill., Oct. 21; Davenport,

Iowa, Oct. 22; Chicago (Orchestra Hall), Oct. 23; Saginaw, Mich., Oct. 24; Grand Rapids, Mich., Oct. 25; Detroit, Oct. 26; Port Huron, Mich., Oct. 27; Newark, N. J., Nov. 20; Richmond, Va., Nov. 28; Roanoke, Va., Nov. 29; Charlotte, N. C., Dec. 2; Boston, Dec. 19.
Land, Harold.—Yonkers, N. Y., Oct. 1; Trenton, N. J., Oct. 20, 27.
Littlefield, Laura.—Somerville, Mass., Oct. 14; Brockton, Mass., Jan. 12.
Lund, Charlotte.—Peekskill, N. Y., Oct. 13; Brooklyn (Academy of Music), Oct. 22; New York (Æolian Hall), Oct. 28; Iowa State University, Oct. 31; Chicago, Nov. 5.
Macbeth, Florence.—Minneapolis, Dec. 15.
Mannes, Mr. and Mrs. David.—New York (Æolian Hall), Oct. 31, Nov. 21.
Matzenauer, Mme. Margarete.—Minneapolis, Oct. 20; New York, Dec. 14 and 15, with N. Y. Philharmonic.
Menges, Isolda.—Æolian Hall, New York, Oct. 21.
Merrifield, Arabel.—Minneapolis, Oct. 22.
Middleton, Arthur.—Chicago, Oct. 25; Des Moines, Iowa, Oct. 27.
Miller, Christine.—Chicago, Oct. 4; Parsons, Kan., Oct. 6; Aberdeen, S. D., Oct. 9; Huron, S. D., Oct. 10; Mitchell, S. D., Oct. 11; Ft. Dodge, Ia., Oct. 12; Waterloo, Ia., Oct. 13; Dubuque, Ia., Oct. 14; Ottumwa, Ia., Oct. 16; Cedar Rapids, Ia., Oct. 17; Davenport, Ia., Oct. 18; New York City (Carnegie Hall), Oct. 22; Pittsburgh, Oct. 23; Clarksburg, W. Va., Oct. 25; New York City (Æolian Hall), Oct. 31.
Morrissey, Marie.—Pittsburgh, Oct. 8 to 14 (Russian Symphony Orchestra); Philadelphia, Dec. 21 (Messiah); Pittsburgh, April 20 (Male Chorus); Cleveland, May 3 (Singers' Club).
Nash, Frances.—Worcester, Mass., Feb. 27.
Orrell, Lucille.—New York, Oct. 19, 21 and 23; Newark, N. J., Oct. 20; Danville, Pa., Oct. 25; Irvington, N. Y., Oct. 29; Plainfield, N. J., Nov. 1.
Parks, Elizabeth.—University Glee Club, Providence, R. I., Jan. 26.
Pegee, Charlotte.—Youngstown, O., Oct. 2; Warren, O., March 5; Alliance, O., March 6; New Philadelphia, O., March 7.
Pollock, Frank.—Chicago, Oct. 25.
Powell, John.—New York (Æolian Hall), Oct. 20; Chicago, Oct. 23; New York, Nov. 8; New York (Æolian Hall), Nov. 18; Boston, Nov. 28; New York (Æolian Hall), Dec. 8.
Princess Tsarina Redfeather.—New York (Æolian Hall), Oct. 17.
Purdy, Constance.—Bangor, Me., Schumann Club, Oct. 27; Buffalo, N. Y., Nov. 11; Dunkirk, N. Y., Nov. 13; Erie, Pa., Nov. 14; Meadville, Pa., Nov. 16; Ashtabula, Ohio, Nov. 17; Jamestown, N. Y., Dec. 28; York, Pa., April 13; Lancaster, Pa., April 14; Altoona, Pa., April 17; New Castle, Pa., April 19; Titusville, Pa., April 20.
Rasely, George.—New York, Oct. 28.
Reardon, George Warren.—Oneonta, N. Y., Oct. 30; Gloversville, N. Y., Oct. 31; Geneva, N. Y., Nov. 1; Canandaigua, N. Y., Nov. 2; Malone, N. Y., Nov. 21; Ogdensburg, N. Y., Nov. 22; Potsdam, N. Y., Nov. 23.
Roberts, George.—Oneida, N. Y., Oct. 10; Fulton, N. Y., Oct. 11; Oswego, N. Y., Oct. 12; Watertown, N. Y., Oct. 16; Burlington, Vt., Oct. 20.
Roberts, Emma.—Peoria, Ill., Oct. 21; Chicago, Ill., Oct. 23; Rochester, Oct. 31; Lynchburg, Va., Nov. 21; New York (Æolian Hall), Nov. 23.
Russell, Olive.—Providence, R. I., Oct. 27, 29, 31; Boston, Mass., Nov. 21.
Sapin, Cara.—Worcester, Mass., Nov. 6; Salem, Mass., Dec. 17; Weymouth, Mass., Dec. 29.
Schwahn, Bertram.—Philadelphia, Pa., Nov. 23.
Schelling, Ernest.—Worcester, Mass., Dec. 5.
Schnitzer, Germaine.—New York, Carnegie Hall, Nov. 30.
Seydel, Irma.—Leominster, Mass., Oct. 6; Chicago, Ill., Oct. 14-22; Roslindale, Mass., Oct. 24; New York, Oct. 28; Fall River, Mass., Nov. 1; Providence, R. I., Nov. 3; Hartford, Conn., Nov. 7; Concord, Mass., Nov. 8; tour of twenty concerts in New England between Nov. 20 and Dec. 23; Cleveland, Ohio, Dec. 19; Providence, R. I. (Boston Symphony Orchestra), Dec. 26.
Sharpe, Loyal Phillips.—Boston, Oct. 1; Providence, R. I., Nov. 12; Attleboro, Mass., Nov. 17.
Smith, Ethelynde.—Bangor, Me., Oct. 5, 7; Portland, Me., Oct. 9, 11 (Maine Music Festival).
Spencer, Eleanor.—Chicago, Oct. 18; New York (Æolian Hall), Nov. 7.
Spross, Charles Gilbert.—Springfield, Mass.,

NEW YORK CONCERT CALENDAR

October

- 1—Joint recital, Sigismund Stogowski, pianist, and Thaddeus Wronsky, baritone; Benefit Polish Victims Relief Fund, Æolian Hall, afternoon.
- 8—Mme. Galski, song recital, Carnegie Hall, afternoon.
- 8—Evan Williams, song recital, Æolian Hall, afternoon.
- 9—Louis Shenk, song recital, Æolian Hall, evening.
- 10—Frances E. Nash, piano recital, Æolian Hall, afternoon.
- 11—Samuel Gardner, violin recital, Æolian Hall, afternoon.
- 12—Michael Penha, cello recital, Æolian Hall, afternoon.
- 12—Theo. Henrion, piano recital, Æolian Hall, evening.
- 13—Beryl Rubinstein, piano recital, Æolian Hall, afternoon.
- 13—Wadler, Mayo, violin recital, Æolian Hall, evening.
- 14—Reinald Werrernrath, song recital, Æolian Hall, afternoon.
- 15—Ganz, Rudolph, piano recital, Æolian Hall, afternoon.
- 16—Willy de Sadler, song recital, Æolian Hall, afternoon.

Oct. 6; Carnegie Hall, New York, Oct. 11; New York, Oct. 14; Chicago, Oct. 18; Fargo, S. D., Oct. 19; Poughkeepsie, N. Y., Oct. 22; Chillicothe, Ohio, Oct. 25; Piqua, Ohio, Oct. 27; Utica, Nov. 1; New York (Mozart Society), Nov. 4; Richmond, Va., Nov. 22; Philadelphia, Nov. 27; New York (Mozart Society), Dec. 1; Washington, D. C., Dec. 8; New York (Mozart Society), Dec. 12; Dayton, Ohio, Dec. 18; New York, Jan. 2; New York (aft.) (Mozart Society), Jan. 6 (eve.) Lawrenceville, N. J., Jan. 6; Newark, N. J., Jan. 22; New York, Feb. 3; New York (Hotel Astor), Feb. 14; Jamestown, N. Y., Feb. 23; Canton, Ohio, Feb. 26; Bloomington, Ill., Feb. 28; New York, March 3; Waterbury, Conn., March 20; Portland, Me., March 22.
Sundelius, Marie.—Bangor (Me.) Maine Music Festival, Oct. 5, 7; Portland (Me.) Maine Music Festival, Oct. 9, 11; Chicago, Oct. 8; Cleveland, Oct. 10; Jamestown, N. Y., Oct. 11; Salamanca, N. Y., Oct. 12; Warren, Pa., Oct. 13; New York, Carnegie Hall, Nov. 6; Metropolitan Opera, New York, Nov. 13; New York (Astor), Nov. 28; New York (Carnegie Hall), Dec. 6.
Thibaud, Jacques.—Minneapolis, Feb. 23.
Van Vliet, Cornelius.—Minneapolis, Oct. 29 and Dec. 1.
Wakefield, Henriette.—Scranton Centennial, Oct. 5.
Whitehill, Clarence.—Worcester, Mass., Nov. 7.
Williams, Grace Bonner.—Harvard, Mass., Oct. 27; Whitman, Mass., Nov. 8; Taunton, Mass., Nov. 14; Boston, Nov. 21; Boston, Jan. 7; Augusta, Me., Jan. 8; Gardner, Mass., Jan. 17; Syracuse, N. Y., Feb. 8; Fulton, N. Y., Feb. 9.
Wyman, Lorraine.—New York (Cort Theater), Oct. 29.
Zeisler, Fannie Bloomfield.—Minneapolis, Nov. 3.
Orchestras, Quartets, Choruses, Etc.
Apollo Quartet.—Oct. 2, Milford, Mass.; Oct. 3, Somerville, Mass.; Oct. 4, Roslindale, Mass.; Oct. 5, Cambridge, Mass.; Oct. 6, Lawrence, Mass.; Oct. 9, Upton, Mass.; Somerville, Mass., Oct. 16; Oct. 18, Walpole, N. H.; Oct. 19, Bellows Falls, Vt.; Oct. 20, Alstead, N. Y.; Oct. 23, Somerville Mass.; Shelburne Fall, Mass., Oct. 25; Oct. 27, Boston, Mass.; Salem, Mass., Oct. 30.
Biltmore Musicales.—Hotel Biltmore, New York (morning), Nov. 3, 10; Dec. 1, 15; Jan. 12, 26; Feb. 9, 23.
Boston Symphony Orchestra.—New York Concerts (Carnegie Hall), Nov. 2, 4, 30; Dec. 2; Jan. 4, 6; Feb. 15, 17, and March 15 and 17; Worcester, Mass., Dec. 5, Jan. 30, Feb. 27; Ann Arbor, Mich., Jan. 26.
Cincinnati Symphony Orchestra.—Dayton, Ohio, Nov. 3.

Elsa Fischer Quartet.—Lake Placid, Oct. 15; Montreal, Oct. 17; Quebec, Que., Oct. 18; Hartsdale, N. Y., Oct. 21; Chicago, Ill., Feb. 28; Hartford City, Conn., March 12; Columbus, March 13; Washington, March 14; Bloomington, March 15; Kendallville, March 16; Frankfort, March 17; Fremont, Ohio, March 20; Fredonia, N. Y., March 23; Rome, N. Y., March 27.

Gamble Concert Party.—Jackson, N. C., Oct. 3; Trenton, N. C., Oct. 7; Ayden, N. C., Oct. 10; Whitewater, Wis., Dec. 5; Mt. Morris, Ill., Dec. 6; Cape Girardeau, Mo., Dec. 8; La Fayette, La., Dec. 12; Jennings, La., Dec. 14; Port Arthur, Tex., Dec. 16; Kendallville, Ind., Jan. 4; Hamilton, N. Y. (Colgate University), Jan. 19.

Los Angeles Symphony Orchestra (Conductor Adolf Tandler).—Los Angeles, Cal., Nov. 17, 18; Dec. 1, 2; Dec. 15, 16; Jan. 5, 6; Jan. 19, 20; Feb. 2, 3; Feb. 16, 17; March 2, 3, 16, 17; April 6, 7.

Maine Music Festivals.—Portland and Bangor, Oct. 5 to 11, soloists, Geraldine Farrar, Louis Graveure, Eleanor Painter, Nina Morgana, Eddy Brown, Ethelynde S. Smith, Theo. Karle, Ernest J. Hill, Mrs. E. J. Hill. Conductor, Wm. R. Chapman.

Minneapolis Symphony Orchestra.—Minneapolis, Oct. 20; Nov. 3, 17; Dec. 1, 15, 29; Jan. 12, 19; Feb. 23; March 9, 16, 30; Sunday afternoon Popular Concerts: Oct. 22, 29; Nov. 5, 12, 19, 26; Dec. 3. Young People's Concerts: Friday afternoons, Nov. 10; Dec. 8; March 2, 23.

New York Chamber Music Society.—New York City (Æolian Hall), Oct. 24; New York City (Columbia College), Nov. 11; Summit, N. J., Nov. 28; Newark, N. J., Dec. 18; New York City (Æolian Hall), Jan. 2; New York City (Æolian Hall), Feb. 27; Bridgeport, Conn., April 9.

Russian Symphony Orchestra.—Pittsburgh, Oct. 9, 14; Wooster, Ohio, Oct. 16; Richmond, Ind., Oct. 18; Indianapolis, Oct. 19; Urbana, Ill., Oct. 20; Peoria, Ill., Oct. 21; Davenport, Iowa, Oct. 22; Chicago (Orchestra Hall), Oct. 23; Saginaw, Mich., Oct. 24; Grand Rapids, Mich., Oct. 25; Detroit, Oct. 26; Port Huron, Mich., Oct. 27; Flint, Mich., Oct. 28; Oswego, N. Y., Oct. 30; Toronto, Nov. 14; Ottawa, Nov. 15; Montreal, Nov. 16; Quebec, Nov. 17; Uniontown, Pa., Nov. 23; Clarksburg, W. Va., Nov. 24 (mat.); Marietta, Ohio, Nov. 24 (eve.); Norfolk, Va., Nov. 27; Richmond, Va., Nov. 28; Roanoke, Va., Nov. 29; Charlotte, N. C., Dec. 22.

Worcester Festival.—Worcester, Mass., Sept. 25-29. Dr. Arthur Mees, conductor; Gustave Strube, associate conductor; soloists, Mme. Alma Gluck, soprano; Mme. Marie Sundelius, soprano; Miss Florence Hinkle, soprano; Miss Marcella Craft, soprano; Miss Henriette Wakefield, contralto; Percy Granger, pianist; Theo. Karle, tenor; Lambert Murphy, tenor; Wilfred Glenn, bass, and Marion Green, bass.

Zoellner Quartet.—Sept. 30, Lake Forest, Ill.; Oct. 2, Kenosha, Wis.; Oct. 3, Monmouth, Ill.

New Yorkers Incorporate New Opera Company

ALBANY, N. Y., Sept. 20.—The Cosmopolitan Opera Company, Inc., has been incorporated at Albany with a capital stock of \$10,000. The object of the company is the presentation of operas and concerts. The directors are Alfredo Martino, 1425 Broadway; Joseph T. Weed, 111 Broadway, and Gustave Touchard, 123 West Eightieth Street, New York City. H.

Cincinnati Symphony "Pop" Seats Are Sold Out

CINCINNATI, OHIO, Sept. 22.—The most successful sale of popular concert seats in the history of the Cincinnati Symphony Orchestra has just been concluded, the sale resulting in the disposal for the season of almost all the seats in the house, only a few dozen remaining in the gallery. The regular symphony series promises similar results.

A. K. H.

SEASON 1916-1917

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CHICAGO MAY HEAR HOLBROOKE'S 'DYLAN'

English Opera Company Considering Its Production—New Operas on Campanini List

Bureau of Musical America,
Railway Exchange Building,
Chicago, Sept. 23, 1916.

JOSEPH HOLBROOKE'S opera, "Dylan," is promised to Chicago in case the Chicago English Opera Company can obtain the Play House after Easter. This company, organized in Chicago this year to produce opera in English, has completed its cast, and chorus rehearsals have been in full swing for two weeks. The company will tour the middle West and South, beginning with a performance in Ottawa, Ill., Oct. 23. The tour will extend from Omaha to Atlanta, from New Orleans to Chicago, ending about three weeks after Easter.

The Play House, formerly the Fine Arts Theater, has been remodeled and improved. Negotiations are proceeding to obtain a six weeks' lease of it for the singing of opera in English by the Chicago English Opera Company, after the company's tour is over. Basil Horsfall, conductor and general manager, promises that he will produce "Dylan" here if he can get the Play House.

"People have said that 'Dylan' is not melodious, but they might as well accuse 'Madama Butterfly' of lacking melody," says Mr. Horsfall. "Why, the opera is full of melody, and Holbrooke never composed in a happier vein than when he wrote 'Dylan'."

Charles E. Galager, basso, has joined the Chicago English Opera Company, thereby completing the list of artists.

Opening of Opera Season

Meyerbeer's "Le Prophète" or Verdi's "Aida" is probable choice as the opening opera of the Chicago Opera Company's season, Nov. 13. Giordano's "Andrea Chenier" will be sung in the first week of the season, and will serve to introduce two new members of Campanini's company to America—Giulio Crimi and Giacomo Rimini—besides bringing Rosa Raisa back to Chicago music lovers. "Andrea Chenier" has never been performed in Chicago. "Francesca da Rimini," by Zandonai, will be performed early in the season. This will be the American premiere of the opera.

The opera orchestra will assemble next week, and will go on tour with the Ellis organization before the Chicago season opens.

John McCormack will not be a member of the opera company this season, but the opera company will present him in recital in the Auditorium, Oct. 22.

Juan Nadal, lyric tenor, and Giacomo Paltrinieri, tenor, have been engaged by Campanini for the Chicago Opera Company. They complete the list of singers engaged for the season. Nadal is a Spaniard, who has sung in Italy, and in the Royal Theater at Madrid and at Barcelona. Paltrinieri is an Italian.

Didur Acts for "Movies"

Adamo Didur has been posing for the "movies" in Chicago this week. The films deal with legends of Poland, and Didur is acting the part of the Devil. The singer's daughter is with him, and also acts for some of the films. The subtitles will be in Polish, and the films will be shown in Polish theaters. There are eighty-three Polish moving-picture theaters in Chicago alone.

Leo Ornstein, the futurist pianist and composer whose playing astonished those who heard his two recitals this spring, has been engaged by Carl D. Kinsey for a concert on a new series. The Kinsey concerts will be given in the Ziegfeld Theater every Wednesday morning. The first three artists of the series are announced as Christine Miller, contralto,

Maud Powell a Practical Advocate of Better Roads



Maud Powell and H. Godfrey Turner Prosecuting Their "Good Roads Campaign" at Whitefield, N. H.

BETTER roads for New Hampshire—especially around Whitefield—is Maud Powell's slogan. The celebrated violinist has just returned from a summer spent at her bungalow just outside of Whitefield and from the porch of which one obtains a wonderful view of the great White Mountains.

With her husband and manager, H. Godfrey Turner, Mme. Powell decided this summer that if the good natives of the surrounding country would do nothing to improve the roads she would appoint herself a highway commissioner and combine physical exercise with a worthy object by spreading cracked

stone in some of the "thank-you-mums" which bring terror to motorists.

Mr. Turner, discussing the project, said the other day: "We found that a little express wagon, such as children use, is very handy in road work. We will start our road campaign early next summer and by autumn there will be a decided improvement in the highways in the immediate vicinity of the Powell bungalow."

Mme. Powell will open her fourteenth annual tour in the United States early in October in Atlanta. She will again be heard in the leading cities throughout the United States, with occasional detours into some of the less-known cities. Arthur Loesser, the sterling young pianist, will again be Mme. Powell's accompanist.

the utmost effort that the two dancers were induced to leave Russia for a ballet tour of the United States. It will be remembered that Captain Lydig was instrumental in inducing Rosina Galli, première danseuse of the Metropolitan Opera Company, to come to America.

San Carlo Stage Manager Weds Member of Chorus

ALBANY, N. Y., Sept. 20.—Bennie Altereri of New York, stage manager of the San Carlo Opera Company, and Beatrix Divver of Boston, a member of the chorus, were married while the company was in Albany for the opening of the music season. They left the other members of the company and went to Waterford, where the ceremony was performed. After the matinee presentation of "Tales of Hoffmann" there was a merry wedding party at the theater.

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